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Edited with Introduction and Yotes by This alout, Di. P 11.

David Herd (1732-1810) published his collection of ancient & modern Scottish songs, heroic ballads, etc. 1769, of which Eir Walter Scott said: "the first classical collection of Scottish somes. This present edition is cased on the co. traction are in the bli ion we wan, mee he Paton -Percy correspondent, numciba Li liographical a other notes. Henley & Henderson in the Centenary Edition of Burn's poetical Lorks state that Eurns had access to the Ss. in supplying him with the leinnings of over twenty son, . The sone material is here re-printed. The edition was limited to 70 copies.



# SONGS FROM HERD'S MANUSCRIPTS

This Edition consists of 750 copies printed on antique laid, deckle-edge paper for sale.

And 100 copies printed on Arnold's unbleached hand-made paper, each numbered and signed.

Printed by Ballantyne, Hanson & Co. At the Ballantyne Press

## SONGS

from

## DAVID HERD'S MANUSCRIPTS

Edited with Introduction and Notes

by

HANS HECHT, Dr. Phil



EDINBURGH
Published by William J. Hay
John Knoxs House

LONDON: SAMPSON LOW, MARSTON & COLIMITED. MCMIV.



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TO

PROFESSOR W. P. KER

This Book

IS RESPECTFULLY DEDICATED

BY

THE EDITOR

"Wie gehet's doch zu, dass wir in carnalibus so manch fein Poema und so manch schön Carmen haben, und in spiritualibus da haben wir so faul kalt Ding?"

-Martin Luther's Tischreden.

#### PREFACE

An inquiry into the antiquarian movement of the second half of the eighteenth century would unquestionably be of fundamental importance for the literary history of that period. Considering the intrinsic importance of the subject, it is surprising that so little has been done in this respect.

The most vivid light is thrown upon the social and literary aspects of the time by many manuscript collections and letters, which have never been published or even adequately catalogued. The old life—and it was an exceptionally vigorous and spirited life—lives again in their pages, but they remain neglected and almost unknown.

David Laing's collections form at present an unsurveyable chaos; of George Paton's extensive correspondence comparatively few specimens have been published by the literary epicure James Maidment; and important collections of Thomas Percy's letters—e.g. those exchanged with William Shenstone—remain unused in the Manuscript Department of the British Museum.

I refrain from enlarging upon the unpleasant

causes of this neglect, the more so as in the following pages I contribute but little towards the remedy. For I am far from overrating the importance of the present subject. I do not agree with the statement that "Herd did for Scottish Song what Bishop Percy had done for English ballads." The honour of having revived English and Scottish popular poetry remains for ever and unreservedly with Thomas Percy, Robert Burns, and Walter Scott, whose knowledge and art lent adequate expression to the vivid emotions of the time. It is, however, both just and, from a historical point of view, necessary to consider the share due to their collaborators, and as a collaborator David Herd for one has deserved ample praise.

The value of David Herd's collections of songs and ballads has never been contested. Their comprehensiveness and apparent accuracy of reproduction secure them a distinguished place among the many publications of a similar kind. To the student of Scottish songs prior to Burns they are indispensable. But the original editions, as well as Sidney Gilpin's reprint of 1870, have become bibliographical rarities. The Glasgow reprint of 1869 may perhaps be more easily accessible. Yet both reprints lack satisfactory statements as to the history of the particular songs, as well as any reference to the tunes

¹ Chambers's Cyclopædia of English Literature, new edition, vol. II, p. 797.

they are set to—a deficiency already complained of by Thomas Percy after the publication of the first edition, and never remedied in spite of the promise given in the advertisement of that edition. It has been my special care to satisfy this demand on the basis of modern research.

On the other hand, a great and important part of the entire material had to be excluded from this selection: Professor Child's comprehensive work made a reprint of the ballads unnecessary. That\_\_\_ distinguished scholar was the first to go back to the Herd MSS., where he found a great many of his most valuable versions. From this it seemed probable that in respect of songs similar discoveries could be made in the same volumes. And the supposition was amply confirmed by the notes in Henley and Henderson's Centenary Edition of Burns's poetical works, from which I may be allowed to quote the following passage: "As regards unpublished material, we might speak in no measured terms of the Herd MS. (British Museum)—given by Herd to Archibald Constable—which has hitherto escaped the notice of Burns's Editors; which includes all the songs, ballads, and scraps that David Herd-the most indefatigable and the most conscientious of the old Scots collectors—had picked together; and which distinguishes between numbers unprinted and numbers printed in Herd's own 1769 and 1776 Editions, or elsewhere. Burns may, of course, have

had other knowledge of some of the matter here sequestered; but that he had access to the MS. while it was in Herd's hands—(the probability is that it was submitted to him in the autumn of 1787)—and made large use of it in connexion with the Museum is (as we think) made abundantly clear in our Notes. It—supplied him with the beginnings of over twenty—songs: some set down hitherto as wholly his own, and a few vaguely described as 'old,' while the rest have been riddled with speculations or assertions more or less unwarrantable and erroneous." (Vol. III, pp. 296–97.)

This confirmed me in my plan of basing the present edition on the MSS. themselves, and of reprinting the whole song-material contained in them, including, of course, several pieces given in the notes to the Centenary Edition. That some pieces might be found offensive could not prejudice the selection. On their worth or worthlessness we are free to entertain any opinion, but in dealing with popular poetry drawing-room considerations must not be allowed to interfere. A chapter of itself could be written on the destructive influence of "cleansing," i.e. spoiling of old texts. Nor could seemingly insignificant fragments be excluded, since they were the only remnants of old texts still to be found in Herd's days. manner the number of fragments has considerably increased in comparison with the original editions.

None of those pieces which Herd took over into his printed editions from the "various Miscellanies, wherein they formerly lay dispersed" have been here reprinted, especially as, with very few exceptions, they do not occur in his MSS. I have likewise dispensed with a reprint of the ballad-imitations, although they occur in the MSS. It is, in fact, on the remainder—still of no small compass—that the real merit of Herd's collection rests. As Burns regarded them with delight and brought them into fresh blossom by his incomparable art, so they still attract us through that peculiar savour of the soil and that spell of imperishable youth, which distinguishes them from the quickly fading products of artificial poetry.

I hope the *complete rearrangement* of the material will prove acceptable, although the mixed style of the songs did not admit of absolutely strict limits being assigned to the different groups.

The footnotes, chiefly illustrating Burns's arrangements of the texts for Johnson's Musical Museum, may be of interest to some, particularly as they claim for Burns verses which have not yet been assigned to him.

I gratefully acknowledge my obligations to the officials of the British Museum, London; the Advocates' Library, University Library, and Library of the Society of Antiquaries of Scotland, Edinburgh;

as also to Professors R. Priebsch and W. P. Ker, of London, to Professor G. Saintsbury, Dr. David Patrick, Mr. G. Gregory Smith, and Mr. John Glen, of Edinburgh. To my publisher I am indebted for many valuable contributions to the Notes, and to Dr. A. B. Gough, Lecturer on English at the University of Kiel, for kindly assisting me in reading the proofs.

KIEL, August 1904.

#### LIST OF ABBREVIATIONS

LIST OF ADDREVIATIONS
$\left. \begin{array}{c} I\\II \end{array} \right\}$ Herd's Manuscripts I and II (see Introduction).
C.E The Poetry of Robert Burns, edd. Henley and Henderson. Centenary Edition, vols. I-IV, 1896-97.
Ch. W The Life and Works of Robert Burns, by Dr. Robert Chambers. New Edition by William Wallace, vols. I-IV, 1896-97.
Chappell Old English Popular Music, by William Chappell. New Edition by H. Ellis Wooldridge, 2 vols., 1893.
Child The English and Scottish Popular Ballads, ed. F. J. Child, vols. I-V, 1882-98.
Dick James C. Dick, The Songs of Robert Burns, 1903.
Glen Early Scottish Melodies: written and arranged by John Glen, 1900.
M The Scots Musical Museum, ed. James Johnson, 6 vols., 1787-1803.
Mstr Scott's Minstrelsy of the Scottish Border, ed. T. F. Henderson, 1902, vols. I-IV.
S Herd's Scottish Songs, Heroic Ballads, etc. 1776.
Songs $^1$ or $^2$ Herd's Collections of Songs and Ballads, 1769 and 1776.
Stenhouse Illustrations of the Lyric Poetry and Music of Scotland, by William Stenhouse. Additional Notes and Illustrations by David Laing, 1853.



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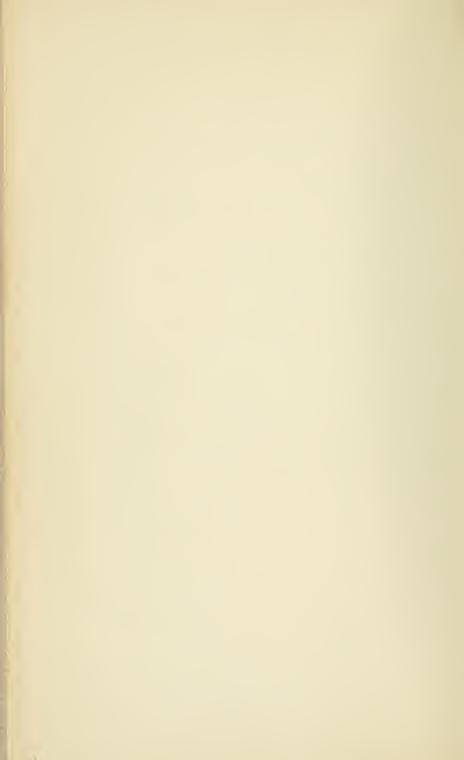
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#### ERRATA

Page 303, note LIII, read mentioned in the mock heroic poem, ctc.

- ,, 330, ,, CXI, add comma after duties
- ,, 331, line 10, for F. read 7

### INTRODUCTION



#### INTRODUCTION

T

#### GEORGE PATON

It seems necessary to prefix some brief account of George Paton to the facts we have to tell about the life and work of David Herd, the proper subject of these introductory remarks. Paton and Herd were intimate friends. They shared the same interests and moved in nearly the same sphere of life: both were well-known figures in the literary circles of the Scottish capital, and both belonged rather to the ministrant than to the creative spirits of their time. The illustrious and the humble sought and always found with them ready advice and help. Paton, to be sure, advanced more into prominence than Herd, who with a certain shyness kept quietly in the background, but otherwise they display a striking similarity, even in their characters. Paton certainly was less of an eccentric, but probably also less of a personality than Sir Scrape-Graystiel, the grim-visaged premier of the noble Knights Companions of the Cape. As, however, his greater

activity contributes to the illumination of our subject, perhaps the following digression may not be considered irrelevant.

Throughout his long life Paton met with much and continued misfortune; but he bowed to the blows which a hard fate dealt him, with an invariable and quite touching resignation. The bookshop kept by his father and himself proved a failure, and in 1760 the family, having lost all their means in the venture, were face to face with the extremity of Soon afterwards Paton's friends procured him a clerkship in the Excise with a salary of £30 a year, with which he managed to support himself and his aged parents. Later on, his salary rose to £70, but after a few years was reduced again to £55. By the strictest economy he was enabled to save up £200, which he invested in the bank of Bertram, Gardiner and Co. This house became bankrupt, the money was lost, and Paton at the age of seventy found himself without a penny in the world.1 So for better or worse, he remained in the office without ever personally applying for advancement either in position or salary. endeavours of his friends in this respect were unsuccessful. To R. Gough's energetic inquiry of January 1st, 1786, "On whom, my Lord, is the reproach to fall, that such a treasure of a man in his favourite line as Paton is not patronized and pro-

<sup>&</sup>lt;sup>1</sup> Cp. D.N.B. s. n. Archibald Constable and his Literary Correspondents, vol. i. p. 398.

moted in his several departments?" Lord Buchan, who took the question as personally as it was meant, answered, "a discarded courtier with a little estate does not find it easy to make his voice be heard in any country, and least of all in Scotland. will sufficiently account for honest George Paton continuing to fag in the custom-house, since I have not a single co-adjutor to help me forward in anything relating to literature or the patronage of men of real education, whilst all the patronage of the crown is at the disposal of those who deal it out according to their political services or connections." 1 In 1800 Constable interceded on the old man's behalf, again without Paton's knowledge, with the Duke of Roxburghe, who briefly wrote back, "I believe him [Paton] to be a very worthy man, but from certain circumstances regarding myself, which it is not necessary to mention, I really cannot be of the use to him which you wish me to be," &c.2 But in spite of disappointment and privations, Paton's enthusiasm never failed him. He remained attached to his valuable library with an undiminished devotion. The stock of this library had been collected by his father, and it may be said that these two worthy booksellers were themselves their best customers. When they met with

<sup>&</sup>lt;sup>1</sup> Nichols' Illustrations of the Literary History of the Eighteenth Century, vol. vi. pp. 513-14.

<sup>&</sup>lt;sup>2</sup> Archibald Constable and his Literary Correspondents, vol. i. pp. 397-98.

any scarce and valuable book, they could never bring themselves to expose it for sale, but embodied it in their private collection, the fame of which soon reached far beyond the boundaries of Edinburgh. It is prettily said in Kay's Edinburgh Portraits,1 that his library ultimately "became a sort of common, where the antiquarian writers were wont to luxuriate, and whence they would return, like bees, each to his own peculiar locality, laden with the spoil obtained from the stores of this singularly obliging and single-hearted individual." auction of the books alone a sum of £1385 was realised. George Paton was one of the original members of the Society of Antiquaries of Scotland, among the members of which the name of David Herd characteristically enough does not occur. With William Smellie, James Cummyng and four others, he belonged to the council 2 of this learned body, and always displayed the greatest interest in their collections. Scarcely a month passed without some small donation; as books, prints, maps, coins, or occasionally objects for the Natural History Museum of the Society, e.g. on May 6th, 1783: The skeletons

<sup>&</sup>lt;sup>1</sup> Vol. i. pp. 168-69.

<sup>&</sup>lt;sup>2</sup> "The council are empowered to superintend and examine the accompts and funds of the Society, to recommend honorary members for election to the general meetings, and to transact all the ordinary business of the Society. Three of them are a quorum."—Abstract of the Statutes, &c., see W. Smellie's Account of the Institution and Progress of the Society of Antiquaries of Scotland, Edinburgh, 1782, I. p. 108.

of thirty-two small birds, from four inches to one foot in length.1 He was never so poor that he had nothing to give away. Paton published nothing, if we except the Index to Robert Lindsay of Pitscottie's History of Scotland, which is commonly attributed to him.2 Yet his influence on the men of letters of his day must not be underrated. His comprehensive knowledge equally with his celebrated library was common property, and he imparted it with a liberality which gained him wide influence with the best intellect of his time. His correspondence with Richard Gough alone fills four large quarto volumes (now deposited in the Advocates' Library, Edinburgh),3 and certainly deserves to be made known in extracts at least. number of his correspondents amounts to fiftyfour,4 amongst whom are Lord Hailes, Thomas Percy, Joseph Ritson, David Herd, James Cummyng, Gilbert Stuart and Lord Buchan. Out of this rich collection James Maidment has selected interesting specimens, published anonymously in two small volumes: Letters from Joseph Ritson, Esq., to Mr. George Paton, Edinburgh, 1829, and Letters from Thomas Percy, John Callander, David Herd, and others to George Paton, Edinburgh, 1830.5 It is to be re-

<sup>1</sup> W. Smellie's Account, &c., vol. ii. p. 90.

<sup>&</sup>lt;sup>2</sup> E.g., in the D.N.B. <sup>3</sup> MSS. 29, 5, 6, and 7.

<sup>4</sup> MSS. 29, 5, 8, and 29, 3, 8.

<sup>&</sup>lt;sup>5</sup> These collections will be quoted as *Letters*, 1829, and *Letters*, 1830.

gretted that this accomplished editor has found no successors, and perhaps Paton's unselfish and farreaching exertions would have been forgotten, had not the prefaces of many such widely-read works as Pennant's Tour and Grose's Antiquities of Scotland made grateful acknowledgment of his faithful and In the obituary notice in the untiring assistance. Gentleman's Magazine 1 the value of his assistance in Richard Gough's many-sided literary undertakings receives just recognition. Paton died on March 6th, 1807, at the age of eighty-seven, and was interred three days later in Greyfriars' Church-For him also the words would have been appropriate which friends inscribed on a memorial tablet for David Herd: "Not solicitous to shine, nor anxious to become rich, he lost few friends and made few enemies."

#### H

#### EXTRACTS FROM PATON'S CORRESPOND-ENCE WITH THOMAS PERCY REFER-RING TO DAVID HERD'S COLLECTION

As to Paton's relations to Herd, the first question which presents itself is, whether he contributed to Herd's collection of songs and ballads, and if so, to what extent. The presumption that we are indebted

<sup>&</sup>lt;sup>1</sup> For 1807, p. 977.

to Paton for part, if not for most of the materials combined in the edition of 1769 is occasionally met with in earlier writings, e.g. in the Letters, 1829, and even in the Dictionary of National Biography. This presumption is based upon certain sentences in a letter from Thomas Percy, which originated in a misunderstanding easily enough accounted for. The fact of Paton's having had any part in the production of Herd's volume has been recently disputed, but without any definite proof to the contrary having been produced. Below we give the letter in question with Paton's answer, which is now printed for the first time.

Paton, however, in any case must always be associated with Herd's collection, as it was through him the attention of the celebrated editor of the *Reliques*, as in later years that of Ritson and Chalmers, was attracted to it. Herd himself, moved by nothing so little as by literary ambition, would not have stirred a finger in the matter.

The details appear from the letters exchanged between Paton and Percy, which will be given in the following pages, in so far as they have any bearing upon Herd's collection. They form at the same time the first chapter in the history of Herd's MSS., of which more will be said later on. Most of Percy's letters to Paton were published by Maidment in the *Letters*, 1830. The complemental

<sup>1</sup> Cp. the introductory note in the Glasgow reprint (1869).

<sup>&</sup>lt;sup>2</sup> See Letter 2.

letters of Paton to Percy are preserved in the British Museum (MS. Add. 32, 332).

The correspondence between Percy and Paton began in March 1768. Percy was then collecting materials for a third edition of the *Reliques* and applied, like many others, to the learned and always obliging antiquary in the Edinburgh excise-office. His expectations were not disappointed. Paton was untiring in his efforts to satisfy every wish of his famous correspondent. Books and catalogues pass to and fro; purchases are negotiated; every novelty is to be laid before him, and so Paton also forwards to him the *Ancient and Modern Scots Songs*, *Heroic Ballads*, &c., immediately after they had appeared in January 1769. Percy gratefully acknowledged the receipt.

#### 1. Percy to Paton.

NORTHUMBERLAND HOUSE, Feb. 9. 1769.<sup>1</sup>

"SIR,

l owe you my best thanks, both for the obliging favour of your letter, and the very kind and valuable present of your book—which is a very desirable addition to my collection of ancient songs and poems. I hope it will meet with all the encouragement its merit deserves, so that you will soon be excited to give us another volume of

<sup>&</sup>lt;sup>1</sup> Letters, 1830, pp. 9-12.

the same kind. I am very glad, in particular, that you insert so many beautiful fragments of old Scots ballads, because it will probably be a means of procuring the other stanzas to complete them: for no readers of taste that see your collection, but will be desirous of furnishing you with the other parts, if they should hear of their being preserved in private hands; and thus your publication of an imperfect fragment will operate like an advertisement to procure you the remainder.

P.S.—I could wish you had accompanied your Old Songs with a few historical or topographical notes: though I think you are so kind as to promise us something of this sort at the end of your next volume.1 But I should think the notes of each volume had better have been printed at

<sup>1</sup> This refers to the Advertisement (pp. ix. and x.) of the 1769 edition. It is sufficiently interesting to be reprinted here.

<sup>&</sup>quot;Although this volume contains all the old Scottish songs that could be had in any measure complete, the Publishers have still remaining in their custody imperfect copies and detached pieces of a great many more; such of these as can be compleated from more perfect copies, and such other old songs as can by any means be obtained-together with several modern songs, by celebrated authors, to the old Scottish tunes, are intended for a subsequent volume; in which it is proposed to insert notes and remarks upon several of the old songs and ballads, together with an ample Glossary for the whole, which could not be contained at the end of this volume.

<sup>&</sup>quot;All the lovers of this subject, into whose hands the following collection may come, if possessed of any Scots

the end of the several volumes they belong to: this, however, may be so contrived as to be done yet; it is but making your printer take care to give the notes of each volume on separate halfsheets, and then the binder may place them at the end of the volumes they respectively belong to.

Your notes should be of four kinds (besides a general glossary to explain all the unusual words and phrases).

- 1. To mention (where it can be done) the authors of the several songs or ballads, or at least their antiquity, or any tradition concerning them.
- 2. To explain the history or story referred to in some of the historical ballads, where necessary.
- 3. To inform us in South Britain, where the particular scene or place lies, that is mentioned in some of the pastoral songs: as, for instance, in the old sonnet intitled *The Broom of Condiknows*, it would be satisfactory to all curious readers to be informed that *Condiknows* is the name of a very beautiful green hill that rises near the ancient Abbey of Melrose, not far from the banks of the *Tweed*, in such a shire, &c., &c.
- 4. Miscellaneous, either explanatory or digressive: particularly to illustrate any allusions to the old

songs of merit, not here found, are therefore earnestly entreated to favour the publishers, by transmitting a copy, under cover, addressed To Mess. *Martin & Wotherspoon*, Printers in Edinburgh."

<sup>&</sup>lt;sup>1</sup> Songs,<sup>(1)</sup> p. 17; <sup>(2)</sup> i. p. 181.

manners, customs, opinions, or idioms of the ancient Scotch nation: These are now wearing out so fast, that, if not preserved in such publications as these, they will be utterly unknown to posterity."

## 2. Paton to Percy.

"REVER" SIR,

You did me more honour than entitled to by reckoning me as the publisher of the volume of songs sent you. I never knew any thing of the work, till it was to be ushered into the world, and then used the freedom of transmitting a copy to you, as I shall be always ready to hand you any thing that may be anyhow connected with your performance, which does exceed all of the kind the Nation has been obliged with.

Mr. Burt <sup>1</sup> the publisher, I am a stranger to, but an acquaintance of his being with me when I received your letter, he <sup>2</sup> beg'd a sight of your most judicious remarks and improvments, which are to be observed in the second volume, for which he is making collections; for your observations he exprest particular thanks and would be singularly obliged for any more, as your convenience will permit.

I have no inclination, nor will the attention to the duty in the business of the revenue permit me

<sup>&</sup>lt;sup>1</sup> The publishers were Martin & Wotherspoon.

<sup>&</sup>lt;sup>2</sup> This, of course, was David Herd.

to be concerned much in any publications any further than by a transient amusement after the fatigues of the office.

> Your most obedient humble servant, G. Paton."

CUSTOM HOUSE, EDINBURGH, 10th June, 1769.

### 3. Percy to Paton.

ALNWICK CASTLE, July 15. 1769.1

"I should be glad if you would send me another copy of the Volume of Songs you lately obliged me with; they are for a friend, for whom I will transmit the price as you shall direct, or rather I will desire my friend, Dr. Blair, to repay you. I should be glad if they could be sent to me here, or left (directed for me at Alnwick Castle) at Mrs. Parker's, at the Post-Office in Newcastle.

I am, &c.

P.S.—I am very glad that a second volume of the Old Songs is intended."

<sup>&</sup>lt;sup>1</sup> Letters, 1830, p. 13.

#### 4. The Same to the Same,1

ALNWICK CASTLE, Aug. 18, 1769.

"DEAR SIR,

I rec<sup>d</sup> very safe the volume of Scottish Songs, which you were so good as to send me & am extremely obliged to you for the same, but am very much ashamed to trespass so much upon your good nature, as I have done on this and former accounts. I shall be extremely glad to see the 2<sup>nd</sup> volume of Scottish Songs, when published, and beg you will purchase two copies for me, but not unless you let me repay you for this & your former disbursements: I am with great truth

Dear Sir

Your most obedient & obliged servant
Tho. Percy."

# 5. Paton to Percy.

December 9, 1769.

... "The second volume of the Scots Songs &c. will not be sent to the press till the spring, but how soon it is published I will embrace the opportunity of transmitting the copies to you." . . .

The publication however was put off, and Paton lost no time in acquainting Percy of the fact.

<sup>1</sup> Here published for the first time.

#### 6. The Same to the Same.

Custom House. Edinburgh, May 14. 1770.

"I am sorry it is not in my power to acquaint you when the second volumes (!) of the Songs will be published as the gentleman who collects them had not last winter procured a sufficient quantity, and the promise of more being so great, he procrastinated the exhibition of a second volume for a longer time than at first he intended: but you may depend on't, how soon it appears I shall immediately forward it to you. I am, Rev. Sir,

Your most obedient and obliged humble servant G. Paton."

After an interval of more than two years the correspondence turns again upon the subject. Apparently some letters have not been preserved. Paton, perhaps authorised by John Wotherspoon, the printer and collaborator of Herd, seems now to have drawn Percy's attention to Herd's MS. collection. Would the learned doctor favour the collector and the editors with a perusal of the MS. and his opinion about the value of the songs, ballads and various fragments contained in it? And could he perhaps be prevailed upon to furnish additional

stanzas and notes explanatory and descriptive after the manner of the *Reliques*? In short, would Thomas Percy lend them any assistance in the editorial work on their forthcoming new volume?

### 7. Percy to Paton.

October 27, 1772.1

"If the publisher of the Collection of Scots Songs would send up by some safe hand his collection for the second volume for my inspection and perusal, I will see what can be done,—let them be forwarded to me at Northumberland House."...

#### 8. The Same to the Same.

Jan. 9. 1773.2

... "Whenever you have a convenient opportunity to forward the collection of Scottish Songs to me, I shall be extremely glad to see them: but would not have you give yourself too much trouble as to the time when. . . . It will be sufficient if the Songs, or anything which you may have to send me, come along with that MS." . . . . 3

<sup>&</sup>lt;sup>1</sup> Letters, 1830, p. 17.

<sup>&</sup>lt;sup>2</sup> *Ibid.*, p. 20.

<sup>&</sup>lt;sup>3</sup> The Bannatyne MS.

## 9. Paton to Percy.

23rd August, 1773.

... "I forgot to ... get the 2d volume of the Scots Songs, but if you remain any time at Alnwick Castle I will endeavour to procure its transmission, that you may look it over; the collector will be fond of your opinion." ...

However there was further delay, mainly on account of David Herd's dissatisfaction with the result of his endeavours to procure new material.

### 10. Paton to Percy.

Sept. 7th, 1773.

... "Having seen the collector of the Scots Songs last day, he declined sending you the materials for a second volume, as these already inserted in the volume have too much of novelty, very imperfect &c., that he wou'd seem to have dropt his intention of publishing any more at this time, unless his success is more engaging afterwards in picking up materials."...

#### 11. The Same to the Same.

Sept. 16th, 1773.

. . . "I will [this winter] endeavour to procure the volume of the Scots Songs as it is, and to be put into your hands, till then delay writing any further on the subject."

## 12. Percy to Paton.

Sept. 19. 1773.1

... "I should be very glad to peruse the second volume of Scots Songs, in MS.—but the transmission to this place is so uncertain by the waggon, which I apprehend does not come through this town,<sup>2</sup> that I am afraid to let you hazard it. If you thought you could venture it to London, I would look it over at my leisure, and return it towards spring, or when I send back the ancient MS."...<sup>3</sup>

A similar note followed on October 23rd, 1773,<sup>4</sup> but the MS. was apparently not yet thought fit for being inspected by Percy, who after the lapse of nine months reminded Paton of his promise.<sup>5</sup>

# 13. Paton to Percy.

July 26th, 1774.

. . . "I believe the publication of the Scots Songs is delayed for some time, as one of the Company-printers has been in England for some months past. How soon I can obtain the perusal of the second volume, being the MSS. of them, will insist on its having a conveyance to your place." . . .

- <sup>1</sup> Letters, 1830, p. 27.
- <sup>2</sup> Alnwick.
- <sup>3</sup> The Bannatyne MS.
- <sup>4</sup> Letters, 1830, p. 31.
- <sup>5</sup> Ibid., p. 42, dated Alnwick Castle, July 21, 1774.

#### 14. The Same to the Same.

Aug. 8th, 1774.

the collector of the Scots Songs hitherto, but expect it soon, from whom hope to get you a sight of what is so far collected and sent up to Alnwick, if he will consent me this favour, which I value doing him a singular service, that you have the perusal of it."...

Immediately afterwards Paton's endeavours to get hold of the MS. were successful, and the long wished for collection could be forwarded. Percy lost no time in running through the MS. volume and in expressing his opinion about its contents.

# 15. Percy to Paton.

ALNWICK CASTLE, Aug. 22. 1774.1

"DEAR SIR,

My parcel, containing the books you were so good as to secure for me out of Mr Bell's sale, and also the MS. Collection of Songs, came safe. I am truly grateful for the trouble you are so good as to give yourself, on this and all other occasions, to oblige me. I have looked over the MS. Collection of Scottish Songs, and find most of them are fragments too mutilated and imperfect to afford much pleasure

<sup>&</sup>lt;sup>1</sup> Letters, 1830, pp. 46-48.

to a reader in their present state; and find most of them contain charming hints, which might give occasion to very beautiful songs, if supplied and filled up, in the manner that old broken fragments of antique statues have been repaired and compleated by modern masters. I think I could fill up the breaches of some of them myself; and, by waiting a little, one might possibly recover more perfect copies of some of the others. In the meantime, it would be a pity to delay the publication of the 2d vol. of Scottish Songs till these discoveries are made. I wish you would persuade the editor to collect all that are tolerably perfect, in this or any other collection: I would furnish him myself with a good number of old Scots songs and poems, all perfect and compleat, which have never yet been printed, and which I myself transcribed from an old manuscript at Cambridge, which was compiled by old Sir Richard Maitland, ancestor of the Earls of Lauderdale; and many others might be transcribed by himself from Bannatyne's MS. when I return it; all these would easily fill a 2d volume forthwith. As, in three or four years, I intend to publish a volume or two more of old English and Scottish poems, in the manner of my Reliques of Ancient English Poetry, I shall then insert some of these fragments, if the editor will give me leave to transcribe and fill up the deficiences of some of them in the manner I attempted before; and from my book he may reprint such of them as suit his subject and

plan in his 3d volume, in like manner as he did in his first volume. Let me know what he thinks of this proposal, and write as soon as possible; because, till I hear from you, I shall not presume to touch one of them.

I am &c.

P.S.—As I make these things only the amusements of my most idle and leisure moments, it will require time to compleat such fragments."

## 16. Paton to Percy.

Aug. 29th, 1774, enclosing a letter by John Wotherspoon to Paton.

"I would have answered your kind favours of 22d current, had I been favoured with a proper answer earlier, it having only come to my hand this day, so use the freedom of inclosing same. Mr Herd, the collector of these songs, has given it to the printer, Mr Wotherspoon, and both give you the indulgence requested; when convenient or if agreeable your sentiments shall be communicated in the same way."...

This is Wotherspoon's letter:

"SIR.

My friend, Mr Herd, obliged me with a sight of Dr Percy's letter to you respecting the Scottish

 $<sup>^{\</sup>rm 1}$  The first time that Herd's name is mentioned in the correspondence.

Songs &c., which I now return.—Be pleased to inform that gentleman, that we chearfully consent to his making the use he proposes of our MS. vol. by extracting such fragments as he thinks proper to adopt into his plan. These mutilated antiques thus perfected and restored by Dr Percy, will give us a pleasure resembling that which we should feel from beholding the injuries of time on a statue of Phidias or Polycletus repaired by the hand of Buonarruoti [sic]. With equal frankness we will accept the offer the Dr is so good as to make us of extracts from Maitland's MS, and would be obliged to him for pointing out, what he most approves in Bannatyne's. We would be happy to receive and to follow any hints which Dr Percy would suggest for the improvement of our plan, and proud of the liberty to acknowledge in our preface the honour of his assistance.

The publication of our 2<sup>d</sup> vol. will necessarily be delayed some time. The first being out of print, we propose to begin by reprinting that with more perfect versions of some of the songs, expunging some of the most imperfect fragments, revising the orthography throughout, and annexing a glossary; in the meantime the 2<sup>d</sup> vol. will be preparing for the press in the same manner.

We are grateful to Dr Percy for his permission to avail ourselves of his intended addition to the Reliques, in case we should think of publishing a 3d volume of Scots Songs, we are particularly obliged

to you for the trouble you have taken in this matter.—I am

Sir

Your most hble Serv!

J. Wotherspoon."

Edin: 29 Aug. 1774.

# 17. Percy to Paton.

Sept. 16. 1774.1

... "I beg you will present my compliments to Mr Wotherspoon.... He does me great honour in referring to my slight publications, and I shall be very glad to purchase his book when published. I will transmit the Songs when I return to the South."...

## 18. Paton to Percy.

Sept. 24th, 1774.

"Mr Witherspoon [sic] expresses his thanks for the notice taken of his sentiments, seems to be uncertain when the collection will be finished, but shall take care of providing you with a copy when printed. You may carry the MSS. volume of the Songs south to peruse at your leisure."...

The doctor did accordingly, and kept the MS. over the winter without ever touching any of the

<sup>&</sup>lt;sup>1</sup> Letters, 1830, pp. 49-50.

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pieces. Spring came, and his Edinburgh friends were naturally desirous to hear what use he had made of the materials entrusted to him.

### 19. Paton to Percy.

March 25th, 1775.

London of informing you, that the collector of the Scots Songs &c., sent you last winter, is desirous to have your sentiments of the volume; your opinion of them, with advice how to arrange and what remarks may be necessary, will be most acceptable, as he has some thoughts during this present vacation to set about reprinting the former volume, which is entirely sold off and out of print, to which he would incline the addition of this second collection and make another volume. I have reason to believe some discoveries have been made of similar reliques, of which hope soon to be qualified to acquaint you particularly, when a copy of these can be procured." . . .

#### 20. The Same to the Same.

July 21st, 1775.

"I beg leave to inform you that Mr Wotherspoon, the printer and assistant collector of the Scots Songs applied to me t'other day soliciting your favourable return of the MSS. volume of Songs sent you last year, when he would be most singularly obliged for the communications of Sir Richa[r]d Maitland's Scots Songs or any others you will be kind enough as ornament the intended publication with, as the editors seem now resolved to begin and print off an impression of these poetical pieces this autumn during the recess of our law-court."

A still more urgent letter by Wotherspoon followed six days later.

### 21. John Wotherspoon to Percy.

"REV" SIR,

It is now a twelvemonth since the MS. vol. of Scots Songs were put into your hands by Mr Paton, and so long has their publication been postponed on that account. As it is intended to publish both volumes forthwith, it will be obliging to return the MS. vol. either to me or to Mr Paton. If Dr Percy has completed any of the fragments in the manner he proposed, we should be happy to insert, with his leave, these supplements in our publication; and we beg leave respectfully to remind him of the promise he was so good as make us with regard to Sir Rich! Maitland's MS. Songs &c. And any hints or directions the Dr

may be pleased to communicate with respect to this publication will be received with grateful deference by

Rev<sup>d</sup> Sir your most hble Serv! J. WOTHERSPOON.

EDIN. 27. July, 1775.

P.S. A letter or parcel directed to me, printer, here, will come safe-otherwise it may come thro' the hands of Mr Paton."

Dr Percy had not completed any of the fragments, there were no suggestions as to extracts from the Maitland MS., and no hints or directions we know of. Herd's MS. however had been forwarded before Wotherspoon's somewhat outspoken letter could have reached him. On July 28th he lets Paton know that he has sent away, carriage-paid, this day, by the Edinburgh waggon, the volume of MS. Songs sent last year. And this is what remains of all his promises: . . . "I will send you . . . some of the poems from Maitland, when I have had leisure to consider them, which I have not had once since I received your last MS. Collection of Songs, and only glanced my eye cursorily over that volume, which I have now returned, without having had time (from my other avocations,) to make the least use of the contents. I hope now, in the course of next winter, to prepare a 4th volume of Reliques for the press; and when I have selected some of Maitland's poems for my own work, I shall see what I can spare for your friend's publication." <sup>1</sup> One is for once sorry, that neither a Ritson nor a Pinkerton, but only good-natured George Paton answered the condescending impudence of this letter.

## 22. Paton to Percy.

Aug. 7th, 1775.

... "Your benevolent attention to the proposed plan of reprinting the Scots Songs with the generous hopes of gaining such a treasure of Maitland's share from you, gives the publisher spirit, who desires me to present his most thankful acknowledgements of gratitude." . . .

The Maitland poems never came, the doctor found no time to get up a fourth volume of his Reliques, and now, in March 1776, we hear that the new edition of Herd's collection was at last printing. It appeared in May, and the fact was duly communicated to Percy together with the news that "Wotherspoon, the publisher, died immediately after the publication, to which he had added a hasty glossary." This note is not

<sup>1</sup> Letters, 1830, pp. 56-57.

<sup>&</sup>lt;sup>2</sup> Letter to Percy, dated May 15th, 1776. John Wotherspoon died on May 3rd, and was buried in Greyfriars' Churchyard.

without importance, since it shows how little interest Herd himself took in the publication of the volumes. He collected carefully and transcribed carefully, but could not be bothered with editorial cares. In the course of the following year (1777) Percy makes occasional inquiries about the Songs, a copy of which had been laid aside for him. He is told that the sale of the book since Wotherspoon's death proved larger than was expected. In August he acknowledges the receipt of the volumes for which he had promised so much and done so little?

There is, however, very little reason to regret, that he had found no time to perfect and restore the "mutilated antiques." A greater master than he was to try his hand at them. Ten years after the publication of the Ancient and Modern Scottish Songs, Robert Burns entered the Scottish capital. James Johnson's Musical Museum began to appear, and in it the old songs and fragments revived once more, never to die again. The spirit of genius had touched them.

<sup>&</sup>lt;sup>1</sup> Letter to Percy, February 25th, 1776.

<sup>&</sup>lt;sup>2</sup> Letters, 1830, pp. 62-63, 68, 69.

#### III

# DAVID HERD'S LIFE AND PERSONALITY

THE part George Paton took in the literary life of his time, was, as we have tried to show, a limited, but by no means an unimportant one. His name and the traces of his labours are accordingly met with often enough, and his correspondence shows his various connections in Scotland and England. It is not quite so easy to get hold of the personality of his friend David Herd. He never entered the Society of Antiquaries,1 perhaps because men of the qualities of Lord Buchan did not suit his tasteone of the few personal utterances in his letters is aimed at this insignificant, good-natured dilettante 2-but more probably because he did not appreciate mixing with a set of people who belonged mostly to a social class higher than his own. Besides, he cherished no literary ambitions whatever. Not a single line was ever published under his full name.3 He shunned publicity, and

<sup>&</sup>lt;sup>1</sup> Only one donation by him is booked in Smellie's Account, vol. i. p. 71. (Nov. 6th, 1781: By Mr. David Herd, writer. A copy of Hugo Grotius de Jure Belli et Pacis, cum notis variorum, handsomely printed in 8vo, at Amsterdam, 1712, and an old Scots unprinted ballad.)

<sup>&</sup>lt;sup>2</sup> Letters, 1829, pp. 13-14.

<sup>&</sup>lt;sup>3</sup> Henderson's statement in Scottish Vernacular Literature, p. 339, that the second edition of the Scots Songs was

his long life flowed peacefully on, unmarked by any stirring events, his days spent in the office, and his evenings, we may assume, among congenial souls in the *hortf's* of the Cape Club, or in John Dowie's famous inn in Libberton's Wynd.

David Herd came from the Mearns district of Scotland. He was born in the little village of Marykirk in south-west Kincardineshire, the same shire from which Burns's father migrated to better his fortune elsewhere. His father, John Herd, was a farmer,—his mother's name was Marget Low, and they were married, according to the church registers of Marykirk, in 1730.1

"Nov. 14. 1730: The qch day were contracted in order to Marriage, Jon Hird and Margt. Low, both in this parioch. Caurs for the pledges, Da. Hird, Cautioners in Balmakelly, for the Bridgroom, & William Low, in Denside, for the Bride.<sup>2</sup> Married on Dec. 29th."

Their son was baptized on October 23rd, 1732: "This day was baptised David Hird, lawll, son to John Hird and Marget Low, in Balmakelly, before these witnesses, David & William Herd, both in Balmakelly."

published "with his name attached" is a mistake, reproduced in the new edition of Chambers's Cyclopedia of English Literature, ii. p. 797.

<sup>1</sup> We owe these extracts to a casual find of Andrew Jervise. See his *Epitaphs and Inscriptions from Burial Grounds and Old Buildings in the North East of Scotland*, &c., Edinburgh, 1875, vol. i. p. 136.

<sup>2</sup> On pledges deposited after a betrothal before the minister see Jervise, l. c., p. 178.

In December 1751 his mother died. Jervise has deciphered the inscription on her gravestone:

"Here lyes Marget Low, spouse of John Herd, sometime tennent in Muirtoun of Be[nholm, who died 14th Dec. 1751, aged 60 years:

A loving and a virtueous wife she was, That few or none could her surpass."

Nothing more is known about John Herd the father, who probably moved from the parish. Neither do we know anything about the education and early fortunes of young David. Like many of the most gifted of his contemporaries, he exchanged the country for the capital, and so we find him at the beginning of the sixties as clerk to David Russell, an Edinburgh accountant. With this modest position he was satisfied. He enjoyed the full confidence of his principal,1 carried on occasional business transactions for himself, undertook book-revising and copying, and saved money and time enough to be able to indulge in his literary and antiquarian propensities. Like Jonathan Oldbuck, of friendly memory, he was a bachelor and a misogynist, which fact, together with his frugal mode of living, enabled him to acquire an imposing and interesting library.2 Archibald Constable tells us that Paton and Herd soon found their way

David Russell was not quite void of artistic interests. His name occurs in the lists of the Members of the Musical Society of Edinburgh, May 1st, M,DCC,LXXV., see D. F. Harris, Saint Cecilia's Hall, p. 297. His office was in Gosford's Close, next to Libberton's Wynd and John Dowie's.

<sup>&</sup>lt;sup>2</sup> After his death the sale fetched £254 19s. 10d.

to his newly-established bookstall; "they were judicious collectors, but their means did not admit of giving much encouragement in the way of purchase." They were good critics, but bad customers. The spirit was willing, but the purse was weak. Yet, this honest couple possessed an ever available fund of learning and advice (frequently imparted over John Dowie's far-famed ale) and Constable derived from them "a great deal of, useful information on the subject of books in general, and the literature of Scotland in particular." Herd, he says, was a man of excellent talents, and of the most unassuming manners.

In the vigorous intellectual life that animated Edinburgh in the second half of the eighteenth century, the talents and inclinations of this gifted and strong-minded man could develop better than in any town of the United Kingdom, London not excepted. Edinburgh saw then one of its most Nowhere within such narrow brilliant periods. limits could there be found more enthusiasm and a greater vearning for work and scientific research. Smollett called the town a "hotbed of genius," and a London visitor remarked to William Smellie, the excellent bookseller and publisher: "Here stand I at what is called the Cross of Edinburgh, and can in a few minutes take fifty men of genius and learning by the hand." 2 Those were the days—to name a few

<sup>&</sup>lt;sup>1</sup> A. Constable and his Literary Correspondents, i. pp. 20-22.

<sup>&</sup>lt;sup>2</sup> R. Kerr, Memoirs of the Life, Writings, and Correspondence of William Smellie, &c., Edinburgh, 1811, vol. ii. p. 252.

out of many celebrities-of David Hume and Henry Erskine, Dr. Hugh Blair, Adam Ferguson, Lord Kames, Lord Hailes, Dr. Blacklock and John Home. At the same time, this was a period of bright conviviality. The mental powers were not lost in the solitude of the study, but met, crossed, and joined in constant rivalry. A clever essayist on the period says very appropriately: "The remarkable feature of literary society in Scotland was the familiar fraternity in which these men lived." 1 And this familiar fraternity declared and manifested itself in numberless social clubs of every shade and description, which shot up in Edinburgh like mushrooms It happened that one man was a after rain. member of fifteen such associations at the same time. The leaders of intellect and society met in the Poker and in the Club of the Crochallan Fencibles, which Smellie had founded, and Burns joined as a member. There was a Spendthrift Club, the members of which were not allowed to spend less than fourpence halfpenny a night; a Boar Club, the joke of which consisted in the members choosing for themselves, their localities and intercourse, expressions referring to the habits of pigs and boars; a Dirty Club, where no member was allowed to appear with clean linen; and so on ad infinitum.2

It is therefore not astonishing to find David Herd

<sup>&</sup>lt;sup>1</sup> H. G. Grabam, Scottish Men of Letters in the Eighteenth Century, p. 104.
<sup>2</sup> See R. Chambers's Traditions of Edinburgh, pp. 164-73.

in close connection with Edinburgh club-life. For many years he was one of the most active Knights Companions of the Cape. This worthy and quaint brother-hood, shortly called the Cape Club, was formally constituted in 1764, after having existed since the 15th of March, 1733, and survived till about the middle of the nineteenth century. The last meeting took place as late as March 29th, 1841, after which its papers were deposited in the library of the Society of Antiquaries of Scotland.\(^1\) To this fact is

1 The papers of the Cape Club contain :-

- (a) Two volumes of Cape Petitions since 1769 in chronological order, a few stray leaves with petitions for subventions and some minutes of sederunts;
- (b) A supplement to these, including the minutes of the dissolution of the club;
- (c) Sederunt Book of the Knights Companions of the Cape, No. 1st, commencing in 1764 and ending July 24th, 1787 (partly in David Herd's hand);
- (d) Analyses of the Cape Sederunt Book, &c., 1781 (contains a copy of the statutes with additions till 1781; Roll of the Knights Companions of the Cape till Sept. 10th, 1799; Grand Capes, altogether 85, till August 20th, 1808; Sovereigns of the Cape to same date, altogether 35; Cape halls, or the ordinary places of meeting till 1802-all in David Herd's hand). On the Cape Club see James Grant's Old and New Edinburgh, Cassell (1881-3), vol. i. p. 230, and vol. iii. p. 125; Sir Daniel Wilson's Memorials of Edinburgh in the Olden Times, 1891, vol. ii. pp. 22-24; Th. Sommers' The Life of Robert Fergusson, 1803, pp. 53-58; Kay's Edinburgh Portraits (edd. J. Paterson and J. Maidment), 1885, vol. i. p. 111; The Works of R. Fergusson, ed. A. B. G[rosart], 1851, p. exix. ff.; and Grosart's Robert Fergusson (Famous Scots Series), 1896, pp. 122-23.

due the preservation of a highly interesting Kulturbild, at which we may be allowed to look for a moment, be it only for David Herd's sake.

The Cape Club took its name from one of its insignia,1 a curiously-shaped head-gear, encircled by a crown, on the Maydays of the club adorned by devoted members with gold and gems. On its foundation and principles we will hear Herd himself, who has prefaced the sederunt book (cf. p. 35, note c) with a kind of historical introduction :-

"The Knights Companions of the Cape began to call themselves by that name about the year 1764. The original constituents of the order occasionally admitted by a prescribed form such other members as they found agreeable. The purpose and intention of the Society from the beginning was: after the business of the day was over to pass the evening socially with a set of select companions in an agreeable but at the same time a rational and frugal manner; for this purpose beer or porter were their liquors, from fourpence to sixpence each the extent of their usual expence, conversation and a song their amusement, gaming generally prohibited,2 and a freedom for each to come and depart at their

<sup>2</sup> Tobacco-smoking was also prohibited, no member was allowed to take another's seat, and there were severe fines for removing the newspapers.

<sup>1</sup> We do not believe in Chambers's derivation of the name, although his story about a man who could not double the Cape and was therefore teased by his merry companions, is quite amusing (Traditions of Edinburgh, p. 165).

pleasure was always considered as essentiall to the constitution of the Society.—Upon these principles with some few variations in different periods of time. incident to every association of mankind, they have gradually increased."

The number of the original members who "preceede all others, but have no precedency among themselves" was twenty-five, amongst them David Herd, whose knightly sobriquet was Sir Scrape: Thomas Lancashire (Sir Cape), the actor and host; and Alexander Runciman (Sir Brimstone), the famous historical painter. James Cummyng (Sir Nun and Abbess), Ivon clerk, heraldic painter, and later on secretary of the Antiquarian Society, and John Wotherspoon, Herd's collaborator and printer, soon followed. Already this short list shows the motley character of the club. The elements which convened in Cape Hall were of so heterogeneous an origin, that we must wonder at the relatively peaceful intercourse of the brethren according to their motto "Concordia Fratrum Decus." The minutes, it is true, sometimes record riotous scenes, which may have taken place at a late hour under the influence of ample pintstouping, but official authority was well maintained. Punishment followed on the heels of trespassers, and the peace-breakers were obliged to apologise.

Unlike the aristocratic and therefore socially homogeneous Poker Club and the Crochallan Fencibles, the Knighthood of the Cape was a thoroughly democratic institution. The guild of writers sent many members, but tradesmen were in the great majority: shoemakers, tailors, glovemakers, smiths, saddlers, marble-cutters, barbers, brewers were admitted; and that the masters were not void of the necessary humour appears from many a merry document now hidden in the solemn volumes of the club. them sat a few advocates, writers to the signet, surgeons and doctors, ship-owners and naval officers; even a solitary student of divinity appears in the lists. A bohemian element was not wanting to give its peculiar share to the merriment. With Alexander Runciman came painters, such as John Brown, Jacob More, Alexander Nasmyth, Sir Henry-Raeburn; musicians, who played no small part at the meetings, as Stephen Clarke, the collaborator of James Johnson and Burns in the Musical Museum, the German F. G. C. Schetky, an Edinburgh celebrity, and one of the founders and main pillars of the above-mentioned Boar Club,1 and the great song-reciter James Balfour, whose skill in rendering Scotch songs must have been incomparable.2 stage was represented by actors, like Thomas Lancashire and William Woods-a sorry crew-and by Stephen Kemble, manager of the Theatre Royal. We may add the names of some other well-known personalities: James Sibbald, the compiler of the Chronicle of Scottish Poetry, and Thomas Sommers,

<sup>&</sup>lt;sup>1</sup> Cf. Harris's Saint Cecilia's Hall, pp. 60-64.

<sup>&</sup>lt;sup>2</sup> Chambers's Traditions of Edinburgh, pp. 156-58.

Robert Fergusson's biographer. About Fergusson himself we shall have a word to say hereafter. Even the elegant and ingenious William Brodie was of the company. He was hanged on October 1st, 1788, on a gibbet of his own construction, for putting the finishing touch to a prolonged series of burglaries by robbing the excise-office. The way to the gallows was pretty easily found in those days, and so this painful episode may be numbered among the "variations" which, as David Herd says, are "in different periods of time incident to every association of mankind."

The constitution after which the knights were governed, and the formalities observed by them on various occasions. 1 had their origin soon after the foundation of the club. The ceremonial part owes its existence mainly to one James Aitken,2 who, under the name of Sir Poker, reigned as the first Sovereign of the Cape. The statutes, first brought to paper in 1769, were afterwards altered several times and completed. At the head was the Sovereign, who could be represented by a Deputy Sovereign. After his resignation the Sovereign sat as Old Sovereign in the Council, which was composed of twelve ordinary members and all the officers of the club, viz. the Secretary, Treasurer, Recorder with his Assistant, and the Chaplain, on whose

<sup>1</sup> Sir Daniel Wilson in Memorials of Edinburgh, vol. ii. pp. 23-24, describes the formality of inaugurating a knight.

<sup>&</sup>lt;sup>2</sup> Clerk in a lawyer's office, Advocates' Close.

duties the statutes, however, have nothing to say. The various places of meeting were each called Cape Hall, and the club met every evening, Sundays included, "a due observance being always had to the sanctity of the day." In addition, there were two annual Grand Capes or Turtle Feasts, when, before entering upon the more joyful part of the day's work, the officers had to be elected or confirmed. But this great and wide-spread clubthere existed provincial Capes in Glasgow, Manchester and London-did not confine its manifestations to mere conviviality. We learn from its books of charitable and patriotic gifts of considerable value, and see that it made a point of honouring the memory of the great national poets. On September 6th, 1769, the sixth Grand Cape was held in "honour of the immortal memory of William Shakespeare," and on September 22nd of the same year it was resolved to celebrate James Thomson's birthday with a great "general festival." The hall was illuminated and decorated with flowers as emblems of the "Seasons," the usual toasts were given, odes written and composed for the occasion were sung "by musical knights," and "the memory of this favourite poet, the honour of his country, the bard of liberty, and friend of man, was drunk round in a bumper." After 1770 this festival was celebrated every tenth year on September 22nd, Thomson's birthday.

A solemn meeting again was convened when one

of the knights had paid the world his last debt, for example, June 17th, 1773: "The meeting having been called by the Sovereign L. T., that the knights might have a joint opportunity of paying a due respect to the memory of the deceased worthy knight of Speak, a solemn dirge composed for the occasion by Sir Precenter and sett to music by Sir Sobersides was performed by Sir Sobersides, Sir Fender and Sir Precenter, after which the evening concluded with drinking to the memory of all the deceased knights respectively, the Hall being fitted up suitable to the occasion."

Sir Precenter was Robert Fergusson.

In this society David Herd was one of the most popular and influential personalities. Here he moved with predilection, and out of this song-loving and text-seeking circle his song-collections went forth to the world. He was the third Sovereign of the Cape. His predecessors were James Aitken (Sir Poker), who reigned from January 1st, 1764, till October 23rd, 1766, and Thomas Lancashire (Sir Cape), from that day till September 10th, 1768. himself resigned after a brief reign of only sixtyeight days at the Grand Cape of December 17th in the same year. There appears no reason for this premature dislike to sceptre and crown; we may safely assume that the Sovereignty with its manifold duties did not agree with his peculiar character. Yet his lively interest in all affairs of the club

<sup>&</sup>lt;sup>1</sup> James Cockburn, one of the original knights of 1764.

never ceased. As Old Sovereign he had a weighty word in the council, and his name is seldom missing in the sederunt. It is not before the end of the eighties that he gradually draws back, but as late as the first years of the nineteenth century he occasionally signs the minutes as Secretary locum tenens.

We may well understand that signs of special regard were paid to the collector of the Ancient and Modern Scots Songs and Ballads. It appears from the following document 1—the verses to which it refers I believe are lost—that they occasionally assumed a jocular form.

To David Herd, Esq.

"SIR,

The enclosed verses are inscribed to you, as the best judge of poetical merit and demerit in the Society which forms the subject of them.—They are said to have been found among the papers of an ingenious gentleman lately deceased, who formerly wrote a poetical essay under the same title. But whether they be actually of his composure is a point that I am not qualified to determine, and which I give up to your critical acumen and nice discernment in the different colours of style.—They are divided, in the original MS. into three cantos. The first is that which the transcriber has the honour of now laying at your feet. The second contains

<sup>&</sup>lt;sup>1</sup> I found it amongst James Cummyng's papers in David Laing's MSS., now in the University Library, Edinburgh, Div. II., 82.

a panegyric upon porter, with suitable digressions. The third, which is perhaps not the least curious or entertaining, consists of a catalogue of the knights, in imitation of Homer's catalogue of warriors. this last part the transcriber has ventured on some few alterations (which he is afraid will be too easily discovered by their inferiority) to adapt it to the present state of the society, of which he is an unworthy member, and for whose glory he is passionately concerned. Should these verses be so happy as to meet with a favourable reception from the worthy society to whose honour they were intended an humble offering, the transcriber may be induced hereafter to transmit the remainder. Meantime, he begs leave to transcribe himself.

Sir.

Your obedient humble servant

A. Z."

Nov. 8, 1769.

Another more serious proof of his zeal as a student of folk-songs is found in the following letter 1:

To Mr James Cummyng, Painter in Edinburgh with a book.

Edin., 25 June, 1770.

"D. SIR,

I send you Mr Paton's copy of Watson's collection of Scots poems 2 which you'l please be so kind

1 Original in the Laing MSS., as quoted on preceding page. <sup>2</sup> A Choice Collection of Comic and Serious Scots Poems, both Ancient and Modern, &c. Edinburgh, printed by James Watson, 1706, 1709, 1711; reprinted, Glasgow, 1869.

as return to him with my thanks for the loan of it.

I have taken down a refference to some things in it which is not in any other collection, and if we publish, possibly we may have occasion for a second view of it.

Mr Paton was so good as promise to procure me Lord Hailes' copy of James 1st works, and I will take it kind of you to keep him in remembrance as I never yet saw them.

Some time ago you took down a memorandum from me to enquire of Mr Brown,1 if there was in the library a copy of Sir Jas Inglis's works intitled "Scotland's (not Alexander Clapperton's) Complaint." Printed at St. Andrews in 1548 in octavo, wherein there is mentioned the titles and first lines of upwards of 30 of the then current Scots songs. Dr Percy speaks of this early production of the Scottish press in the notes of his Reliques,2 and you may observe in the late publication of antient Scottish poems from Bannantyn's [sic] collection 3 that Lord Hailes says in the notes, page 279 4—"Let me observe in passing, that if the study of Scottish history should ever revive, a new edition of Inglis's Complaint would be an acceptable present to the publick."

<sup>&</sup>lt;sup>1</sup> Then librarian of the Advocates' Library.

<sup>&</sup>lt;sup>2</sup> See Prof. Schröer's edition of the *Reliques*, vol. i. p. 24.

<sup>&</sup>lt;sup>3</sup> Ancient Scottish Poems. Published from the MS. of George Bannatyne, MDLXVIII. Edinburgh, MDCCLXX.

<sup>4</sup> Herd has 270.

I think you should endeavour to pick up a copy of Watson's collection for yourself. Sometimes latley tho' seldom I have seen it in catalogues but could not attend the auction, & being scarce you know it becomes curious and valuable.

I am d. Sir,
Yours etc.
D. Herd.

P.S.—You was thinking of taking doun in a little book for the purpose a copy of the Cape sederunt book in case of accidents to the original. I think this would be very right and when so done if you'l let me have a sight of it I will prevail on Tom Law to make me a copy of it in another small book."

We may assume that Robert Fergusson made Herd's acquaintance in the same year—1769—as the first edition of the Songs was published. It was then the great Tenducci introduced into T. A. Arne's successful opera "Artaxerxes" three Scottish songs, Braes of Ballenden, Roslin Castle, and Lochaber No More, the words of which had been written by his young friend Fergusson. The opera was published by Martin and Wotherspoon, Herd's printers, and on the title-page Fergusson's name appeared for the first time in public.

Suffering in body and soul the youthful poet had returned from the North to Edinburgh, where his star was to shine for a very short space. He was a

success in society, certainly not in the salons of the great, as his "brother in misfortune" was to be thirteen years later, but in the convivial circles of actors and musicians. They soon got to like this sprightly companion, in whom they recognised a kindred spirit, for there ran much, indeed too much, of the blood of a bohemian in the poor fellow's veins. But nothing is more easily conceivable than his longing to drain to the dregs the scanty cup of life assigned to him, and nothing could be more pathetic than that even this short draught should have sufficed to ruin him.

His friends, of course, introduced him to the Cape of which they nearly all were knights. He was not admitted a member, it is true, until three years later, but as a guest the sweet singer of the Birks of Invermay no doubt was often seen and gladly welcomed in Cape Hall.

We give here a facsimile of Fergusson's Cape-petition, which is at the same time a specimen of David Herd's neat handwriting.\(^1\) The petition is of course signed by Fergusson himself. We learn that he was recommended by Herd and Cummyng, that he was presented on October 3rd, 1772, and admitted on the 10th, by thirteen against two balls, with the title of Sir Precenter. The drawing on the reverse side is exceedingly interesting. In all

<sup>&</sup>lt;sup>1</sup> Herd seems to have had petition-forms in store; among the papers of the Cape Club half-a-dozen or more of them are still preserved.

of the Course & Simon's Companions. The Polition of Rol Durguson Wall in Colinto · Thumbly Grays (That he may have the Honour of bung almetted co imended by Mr Gilson; the Likewise Pray do Davido Herdo Dos -James Comming-Dolloo sented on Solurday the 3. of October 1779.

The of Ballotteng Sociarday has 18 mins \$1779.

Mak feety Capelale Solveday 10th of October 177 % Walled & admitted by 13 against 2) Bells by the Telle of Sor Obrezensor

From the Original in the Library of the Society of Antiquaries, Edinburgh.

Inight Confrarion & Scatte

probability it is by Alexander Runciman, who, as we know, was of the club, Sir Brimstone, and it gives Fergusson's emaciated features in a wellchosen moment of animation without the idealizing touch of Runciman's more elaborate oil-portrait, now in the Scottish National Portrait Gallery.

During the following year (1773) the presencelists show that Fergusson seldom missed the meetings of the Cape. It was the most successful of his life. A small collection of his poems, which had appeared in the Weekly Magazine, was brought out by Walter Ruddiman in a smart little volume. and Herd along with other friends was presented with a neatly-bound copy.1

The lines in honour of the Cape in Fergusson's "Auld Reekie" have been frequently quoted :-

> "But chief, o Cape, we crave thy aid, To get our cares and poortith laid; Sincerity and genius true O' Knights have ever been the due; Mirth, Music, Porter, deepest dy'd. Are never here to mirth deny'd, And health, o' happiness the queen, Blinks bonny wi' her smile serene."

But there is a genuine Cape-song by him preserved in David Laing's papers,2 which, so far as I am aware,

1 Cf. Grosart, Robert Fergusson, p. 102.

<sup>&</sup>lt;sup>2</sup> Div. II, 334; on the envelope: "Song written for the famous 'Cape Club' by the unfortunate poet Robert Fergusson, the poet of City-life, author of the 'Cotter's Ingle' &c."

has never been published. It suits the occasion well, although its moral may seem objectionable to modern tastes:-

### CAPE SONG

TUNE: "How happy a state does the miller possess." 1

five shillings

How happy a state does the Cape-knight possess, With sixpence he'll purchase a croun's worth of bliss, pewter pot O'er a foaming green stoup he depends for some sport From a liquid that never can do a man hurt.

blinddrunk What though in Capehall he should goosified spew? From peuking with Porter no thirst can ensue, Not so, my dear knights, fares the ignorant ass, rum punch Who drinks all the evening at burning molass.

Now in the Cape closet a table's preparing With Welsh Rabbits garnish'd & good Glasgow herring common ale Oh what Caller Tippeny then shall be quaff'd And of thee, o Thames Water, a terrible draught! London porter

merry toasting harlot

In freedom's gay frolick we shorten the night With humorous pitching & songs of delight, Then who would not rather in Capehall get drunk For sixpence, than give half a croun to a punk?

<sup>1</sup> See The Charmer, 1752, vol. i. p. 115: "Miller of Mansfield."

# FERGUSSON AND THE CAPE CLUB 49

Don't show this to the knights as I would wish to surprise them with it.

yours

R. Fergusson.

It was addressed-

To Mr David Herd,

Knight of the Noble Order of the Cape,

Capehall.

But soon the merry glee died away, and the strings broke with a shrill discord. In 1774 the name of Sir Precenter is no more found in the presence-lists, and at the *sederunt* of 2nd July the resolution is passed to give assistance to the poor singer, on whom the most melancholy of human calamities had fallen:—

"It was agreed unanimously by the Grand Cape that the remainder of the fines of the absentees from this meeting, after paying what extraordinary charges may attend the same, shall be applied for the benefit and assistance of a young gentleman, a member of the Cape, who has been a considerable time past in distress, and the gentlemen present in the Grand Cape made a contribution themselves for the same purpose."

The incurable disease ran its course. On October 16th Robert Fergusson died at the age of twenty-four, and so this episode ended.<sup>1</sup>

<sup>1</sup> One is surprised to find that Fergusson neither in his Last Will, nor in the Codicil, mentions Herd along with his other friends.

There is one more document, illustrative of Herd's relations to the Cape, which I should like to insert here—an unpublished letter written when the burden of general confidence began to press heavily upon him.

MR JAMES CUMMYNG.

"DEAR SIR,

I was favour'd with yours this day, whereby I am sorry to learn you are already tir'd of the sovereignity.<sup>1</sup>

I wish the knights all happiness and success, but am resolved to take no active hand in providing another Sovereign for them.

When an hour can be spared "I love mine ease in mine inn," with a companion, but do not chuse to be tormented. . . . I am therefore now determined to give up and get quit of this name of Premier.<sup>2</sup>

But am always D. Sir,

yours etc.,

DAVID HERD."

Thursday afternoon, 19 febr. [1784].

<sup>&</sup>lt;sup>1</sup> Cummyng was the sixteenth sovereign of the Cape. He reigned from the 2nd of August 1783 till the 12th of March 1784.

 $<sup>^{2}\ \</sup>mathrm{This}\ \mathrm{title}\ \mathrm{sometimes}\ \mathrm{occurs}\ \mathrm{in}\ \mathrm{the}\ \mathrm{papers}\ \mathrm{of}\ \mathrm{the}\ \mathrm{Cape}$  after the name of Sir Scrape.

As we have already indicated, this leave-taking from the active administration of the Cape by no means prevented Herd from participating in its meetings and festivals, and from maintaining a lively interest in the fortunes of the brotherhood his younger years had helped to constitute. However, we need not pursue the history of the Cape any further, now it has helped us to the acquaintance of Herd's friends and the social circle in which he moved.

In the winters of 1786, '87 and 1787, '88 Robert Burns was in Edinburgh, and there can be no doubt that he had access to Herd's manuscript collections. There is no difficulty in accounting for their mutual acquaintance. Several of the Cape knights were Burns's personal friends—we need only mention Stephen Clarke; and it is well known that Burns was a frequent visitor to Dowie's tavern, where Herd, Paton, Cummyng, and others, "friends of the same kidney," were regular customers.\(^1\) It is therefore surprising that Burns in later years scarcely ever mentions Herd's name. His collection, of which he possessed both the original editions, he quotes as Wotherspoon's or Witherspoon's.\(^2\)

<sup>&</sup>lt;sup>1</sup> See Letters, 1830, pp. 87, 88, n.

<sup>&</sup>lt;sup>2</sup> Chambers-Wallace's Burns, iii. 430, iv. 41, and several times in the MSS, of the Hastie Collection. Cf. Dr. Molenaar, Robert Burns' Beziehungen zur Litteratur, 1899, p. 22. Of "Herd's collection" he speaks in the Glenriddel copy of Johnson's Museum. Chambers-Wallace, iv. p. 412.

In the course of the following years Herd became connected with some other eminent men of letters, indirectly though, as before with Percy, and again through George Paton's negotiations. The first result was an unpleasant collision with the insufferable John Pinkerton. This was occasioned by some critical remarks on his Ancient Scotish Poems (1786), which Herd had noted down, doubtless with the most peaceable intention in the world, and which Paton forwarded to Pinkerton with the idea of doing him a favour. Over his innocent head the storm broke. To Paton's communications Pinkerton answered: 1

"SIR,

I am favoured with your's, inclosing Mr Herd's remarks, for which i thank you and him. . . .

Different literary matters so much occupy my time, that i cannot enter into correspondence with Mr Herd, but i shall give you a few hints.

Meston and Nicol i omitted, as i did many others, because beneath notice. Mr H.'s wonder that i never saw Ajax, etc. puts me in mind of the shepherd, who wondered where the English traveller

<sup>&</sup>lt;sup>1</sup> The original letters are in the *Paton Correspondence*, vol. iv. Nos. 122 and 123, reprinted in *Reliquiæ Scoticæ*, &c. (edd. Maidment and Pitcairn), Edinburgh, 1828, and in *The Literary Correspondence of Mr. Pinkerton*, ed. D. Turner, London, 1830, i. pp. 184-88. Paton's letter with Herd's remarks Pinkerton in his rage destroyed. Still his answer allows some inference as to their character.

was born, who did not know a village in Galloway.
... Mr H.'s remark on my doublet and jablet might have been spared, as it is answered by my note on this passage. That he should speak of accuracy is amazing, for his 2 vols. teem with inaccuracies and ignorance. They who speak of the errors of others, should think of their own, and of the scripture "take first the beam out of thine own eye." . . . Learned men pass slight errors, as matters incident to humanity, and dwell on the real merit and demerit of a work. So much for Mr H., whose remarks only confirm the opinion i formed from his two vols.: that he is an illiterate and injudicious compiler, &c."

KNIGHTSBRIDGE, 31 March, 1788,

Paton's answer to this letter, of which a sketch has been preserved, found but little approval in the eyes of this self-righteous being, who, with a shower of insults, declined any further correspondence. This last production—a precious human document—space unfortunately does not permit me to insert. Kind, courteous Paton may well have wondered at this instance of human vanity and frankness of expression!

More pleasing was the intercourse with Joseph Ritson, an individual in no way easy to get on with, and with George Chalmers, both in London. The correspondence enables us to follow out the history of Herd's MSS, since 1775 again in his possession, and occasionally augmented by additional pieces.

Ritson approached Paton in 1792, before the publication of his *Scotish Songs*, with the customary requests for literary advice, which as usual were granted. The *Scotish Songs* (1794) were received in Edinburgh with friendly interest, and in his acknowledgment of the copy presented to him, Paton offered Ritson the perusal of Herd's MSS. Ritson answered on January 19, 1795:1

"... I shall be highly gratifyed with a perusal of the fragments of Scotish Songs collected by Mr Herd, which may be sent by the mail, under cover to Mr Chalmers, to whom either yourself or Mr Laing may possibly have other matters to communicate; and shall be returned with equal safety, and probably by the same conveyance. I feel myself much indebted and obliged, both to Mr Herd and yourself, for this proof of your attention and liberality. . . ."

There was apparently some delay in Paton's forwarding the MSS., and with this delay Herd was but little pleased, as appears from a letter to Paton, interesting also as a proof of Herd's modesty and the slight interest he took in the fate of the still numerous unpublished pieces: <sup>2</sup>

". . . I have not been abroad much in the even-

<sup>&</sup>lt;sup>1</sup> Letters, 1829, pp. 13-15.

<sup>&</sup>lt;sup>2</sup> *Ibid.*, p. 14.

ings this week to call upon you, owing to the slipperyness of the streets; and therefore send you inclosed the last old song to be forwarded with the former parcel to Mr Ritson. By his last letter to you, I see he is anxious for these. I do not altogether approve of this method of long hanging up a gentleman upon the tenter hooks of expectation, for a few fragments, as it is enhancing their value more, than he may afterwards think them worth.

"I do not want any of them to be returned to me; he is extremely welcome to make what he pleases of them, and if any thing further in that line falls in my way afterwards, I shall give it to you to be transmitted. . . . "

The receipt of the parcel is acknowledged by Ritson on May 19, 1795: 1

"... You will both accept yourself, and have the goodness to present to Mr Herd, my sincerest acknowledgements for his very valuable collection of Scotish Ballads, many of which are particularly curious, and such as I had never before seen or heard of. As this gentleman is peculiarly conversant with the subject, I have taken the liberty, on the other side, to submit to his perusal a list

<sup>&</sup>lt;sup>1</sup> Letters, 1829, pp. 19-20; the list of Scottish songs (121 items), *ibid.*, pp. 21-26. It was published in the Scots Magazine for January 1802, but, as was to be expected, with little success.

of Scotish Songs which I have hitherto been unable to meet with, some of which he will probably recollect and be able to say where they are to be found. I suppose I either possess, or have seen about as many more, the merits of which appear insufficient to rescue them from oblivion. But, all together, the number is prodigious! . . ."

About the same time we find Herd busy with an essay on the two Pennecuiks. The subject had been suggested by George Chalmers, then writing his biography of Ramsay. He had asked Paton for information; Paton in his turn left the matter to Herd. On March 10, 1795, Chalmers could thank his anonymous assistant in a letter to Paton:

# "MY WORTHY FRIEND,

Amidst my many affairs I have to thank you kindly for your instructive letter of the 26 Jan<sup>9</sup> last, and for the useful paper inclosed in it about Pennykuik & Ramsay. Pray thank your friend for his very useful help. Happy for the almost forgotten Poets of Scotland, if I had more of his help! But, with the aid of such friends, I flatter myself I shall be able to bring the recollection of

<sup>&</sup>lt;sup>1</sup> Chalmers lived in London after 1775, and was appointed chief clerk of the committee of Privy Council for trade and foreign plantations in 1786. His letters to Paton from 1790 to 1800 are in the *Paton Correspondence*, vol. iv. fol. 97α to 121b; hitherto unpublished.

the public once more upon them. Allow me to ask who it was that I owe so much to for the paper so distinctly drawn about the Pennycuiks?

I wish the same intelligent friend would take up Mr Pinkerton's Maitland Poems and point out the various mistakes and prejudices of that forward Editor, who confines all merit to himself, and favour me with his corrections. . . ."

A dangerous task indeed, as we already know.—Herd's anonymity was disclosed by Paton, and Chalmers, who received the additional favour of a complete list of the works of Alexander Pennecuik, never tires of expressing his gratitude and recognition. To Joseph Ritson this essay on the Pennecuiks was a source of sincere satisfaction, as it unveiled an error of Pinkerton's, than whom he hated no one with more absolute sincerity. Thus we find him writing to Paton on July 21, 1795:1

"... I observe, with pleasure, what Mr Herd has remarked upon the confusion made by Pinkerton of the two *Pennecuiks*. He has, with equal ignorance, confounded the two Hamiltons (of Bangour and Gilbertfield). But, indeed, his blunders are venial, when compared with the more criminal parts of his literary and moral character. . "

A first draft of Herd's essay, or perhaps the

<sup>&</sup>lt;sup>1</sup> Letters, 1829, p. 32.

whole of it, has been preserved in his MS. II., fol. 74b-75a. It begins with the remark, that in Pennecuik's Streams of Helicon 1 there is a song on the Fair Maid of Dumblane, and continues:

"Mr. Pinkerton has thought proper to conjoin the two Pennecuiks into one, and so he annihilates this gentleman, who was the superior poet.<sup>2</sup>

"The first was a Dr. Alexander Pennecuik, physician in Tweedale. He wrote verces such as they were in the reign of King William and before 1685. And his description of Tweedale is mentioned in Nicolson's Scottish Historical Library, page 21 of edition printed London 1702. The Dr.'s book was published in 1715, printed by John Moncur, Edinburgh.

"The second, our poet, was Alexander Pennecuik, Gent", burgess of Edinburgh. The first volum of his works was published in 1720 under the title of Streams from Helicon, and printed by John Mosman. And in 1722 he published the History of the Blue Blanket, also printed by Mr. Mosman. About 17263 or 1727 he published a collection under the title of

<sup>&</sup>lt;sup>1</sup> Streams from Helicon: or, Poems on Various Subjects. In Three Parts. By Alexander Pennecuik Gent. Edinburgh: printed by John Mosman and Company for the Author. Anno MDCCXX.—The Fair Maid of Dumblain, a pretty pastoral, pp. 153 ff.

<sup>&</sup>lt;sup>2</sup> Ancient Scotish Poems, 1786, i. p. cxxxvi.

 $<sup>^3</sup>$  This is the right date. See A. Aitken in  $\it{D. N. B.}$ , vol. xliv.

Flowers from Parnassus, and in 1728: Entertainements for the Curious, 1 in numbers.

"Many of his poems are yet to be found in various Collections mixt with Ramsay's and others. seems to have been the brief chronicle of the times. Every occurrence of the day in Edinburgh, tragical, comical, or in the ordinary courec (!) that would create attention, became his subject.

"'Tis pity the world were not undeceived as to this matter, for Pinkerton has totally nail'd him in the head."

Chalmers used Herd's clear and just remarks for his Life of Allan Ramsay, prefixed to the edition of Ramsay's Poems, London, 1800, vol. i. pp. lvi., lvii. But the old confusion still retained its hold, and the two Pennecuiks continue to be mixed up, even in our own days.

That Ritson had put the MSS. before Chalmers, we learn from a letter of Chalmers to Paton on August 12, 1795:-

- ". . . I have returned the Fragments of Auld Scots Sangs to Mr Ritson, who was so good as to let me look at them: they are curious, tho' I know not if they would bear publication-but of that Mr Ritson is the best judge. . . . "
- 1 ". . . 6 Parts, very scarce. There was a copy in Herd's library with MS. notes by him, which was purchased by Mr. Blackwood, and in his sale catalogue for 1812 . . . is priced at £2, 2s."-Letters, 1830, pp. 105, 106, n.

After this their history enters upon its last but by no means least important stage.

We know that Herd and Paton were amongst Archibald Constable's earliest customers. Constable started business on his own account in 1795. Over the door of his shop at the Cross shone the inscription, "Scarce Old Books," which the jocularity of his brethren and neighbours quizzed as "Scarce o' Books." But the establishment proved a success from the beginning. The literary celebrities soon found their way to the enterprising bookseller, and in this generally favoured atmosphere acquaintances were made which were destined to be of great future importance. Here met Walter Scott's collaborators in the great and memorable undertaking of the Border Minstrelsy. About the turn of the century Richard Heber could introduce John Leyden to Scott, and we may assume that Constable about the same time drew his attention to Herd's treasures; the MS. [I] was transmitted to him, and Herd's ready compliance received grateful acknowledgment in the Introduction to the Border Minstrelsy: 1

"To the politeness and liberality of Mr. Herd, of Edinburgh, the editor of the first classical collection of Scottish songs and ballads, the editor is indebted for the use of his MSS., containing songs

<sup>&</sup>lt;sup>1</sup> Vol. i. p. 169, of Mr. Henderson's edition.

and ballads, published and unpublished, to the number of ninety 1 and upwards. . . . ."

In the following pieces of the Border Minstrelsy, Scott availed himself of Herd's MS. material: <sup>2</sup>

- 1. Battle of Otterbourne, i. 276.3
- 2. The Sang of the Outlaw Murray, i. 302.
- 3. Katharine Janfarie, iii. 147.
- 4. Clerk Saunders, iii. 220.
- 5. Earl Richard, iii. 232.
- 6. The Lass of Lochrovan, iii. 253.
- 7. The Bonny Hynd, iii. 375.
- 8. O Gin My Love Were Yon Red Rose, iii. 382.
- 9. The Laird of Muirhead, iii. 412.

Some other pieces Scott had extracted he gave to Robert Jamieson, who visited him in the summer of 1800. Jamieson's *Popular Ballads and Songs*<a href="mailto:appeared">appeared</a> in 1806, and contained from Herd's MS.:

- 1. Patie's Courtship, i. 309.
- 2. Captain Wedderburn's Courtship, ii. 154.
- 3. Lord Wa'yates and Auld Ingram, ii. 265.

<sup>1</sup> The number of unpublished pieces alone amounted to ninety.

3 Of Mr. Henderson's edition.

<sup>&</sup>lt;sup>2</sup> Some notes entered by Scott in the MS. will be subsequently given in their proper place.—Of the printed collection in two volumes Scott naturally made continuous use. He possessed the 1776 edition and Lawrie and Symington's reprint (1791). Cf. Mr. Henderson's notes to Sir Patrick Spens (ii. 218 ff.) and Lord Thomas and Fair Annie (iii. 311).

Jamieson also praises the Edinburgh collection (1776),<sup>1</sup> and alters the texts just as Scott did.

In January 1803, Herd presented Constable with his own copy of the *Songs* and his MSS.,<sup>2</sup> which on March 27, 1858, were finally purchased for the British Museum.

Scott and the venerable David Herd remained close friends, and to the master's pen we owe an excellent characterisation which will serve by way of portrait. Scott's description was occasioned by a letter from W. S. Rose, who sent him a copy of *The Flowers of the Forest*, erroneously presuming that Scott did not possess Herd's collection. Scott thanked him on October 12, 1825,<sup>3</sup> availing himself of the opportunity to write down some personal recollections of his old friend, then dead fifteen years:

"He was a grim old Antiquary of the real Scottish cast, all feu-parchment, snuff, and an occasional deep glass of whisky toddy; this wight was benempt David Herd, an accomptant by profession, by taste a collector of old songs and ballads. . . . He was a fine figure, with a real Scotch face of the hawk, but manly and intelligent, and a profusion of grey hair—a determined misogynist, and always stipulated for the absence of my womankind when

<sup>&</sup>lt;sup>1</sup> Cf. vol. i. pp. xvi. 188, 326.

<sup>&</sup>lt;sup>2</sup> Constable and his Literary Correspondents, vol. i. p. 22.

<sup>3</sup> Familiar Letters of Sir Walter Scott, vol. ii. pp. 353, 354.

he came to see me, and the presence of Constable the bookseller. His hardy and antique mould of countenance and his venerable grizzled locks"—we quote Scott's Introductory Remarks on Popular Poetry 1—"procured him, amongst his acquaintance, the name of Graysteil. I could tell you many funny stories of Graysteil," the letter continues, "but as they chanced over a bottle of wine or a tumbler of toddy (which he rather affected) or a welsh rabbit and a tankard of ale, which he liked best of all, they require the atmosphere of a cigar and the amalgam of a summat comfortable."

In the humorous song, *The Bannatyne Club*, received with enthusiasm at the first dinner of this club on March 9, 1823, he devotes a line to the memory of his friend:

"honest Graysteil that was true to the core." 2

A more beautiful and simple obituary could not have been devoted to him, nor by a better man.

The friendly relations between Scott and Herd conclude harmoniously the history of a quiet and laborious life. David Herd died in his lodgings at

<sup>&</sup>lt;sup>1</sup> Border Minstrelsy, i. pp. 42, 43.—There is an allusion to Graysteil in the Antiquary. In chapter xxx. Jonathan Oldbuck makes the following memorandum: "Kelso convoy,—said to be a step and a half ower the threshold. Authority—Caxon. Quaere—Whence derived? Mem. To write to Dr. Graysteel upon the subject."—(Border Edition, p. 333.)

<sup>2</sup> Poetical Works, 1848, p. 703, v. vii.

the south end of dismal Potterrow, at the advanced age of seventy-eight years. His mortal remains found their resting-place a few steps from there, at the burying-ground of Buccleuch parish church (now almost totally neglected and forgotten), in the immediate neighbourhood of the graves of Mrs. Alice Cockburn, the songstress of the Flowers of the Forest, and of good blind Dr. Blacklock.

On the north wall of the churchyard friends placed a memorial tablet, the inscription of which is now scarcely legible. It runs:

"29 feet south from this stone are interred the remains of Mr David Herd, writer: a man of probity, of a kind and friendly disposition, of mild, tolerant principles, and of taste in ancient Scotish Literature. Not solicitous to shine, nor anxious to become rich, he lost few friends, and made few enemies. These qualities had their influence; for, they averted many of the wants and evils of declining years. He died a true believer upon 10 June, 1810, aged [78]."

The Scots Magazine for August 1810 also published a laudatory obituary notice with a senile and philistine fling at the children of the new age:

"[Died] lately, at Edinburgh, Mr David Herd,

<sup>&</sup>lt;sup>1</sup> His address appears first in the 2nd Post-office Annual Directory for 1806. I am obliged for this communication to the kindness of Mr. John Glen.

writer, at the advanced age of 78. He was a most active investigator of Scottish Literature and Antiquities, and enjoyed the friendship or acquaintance of nearly all the eminent artists and men of letters who have flourished in Edinburgh within these fifty years. Runciman, the painter, was one of his most intimate friends; and, with Ruddiman, Gilbert Stuart, Ferguson, and Robert Burns, he was well acquainted. His information regarding the history and biography of Scotland was extensive. Many of his remarks have appeared in periodical publications, and the notes appended to several very popular works are enriched by materials of his collecting. He was a man truly of the Old School, inoffensive, modest, and unambitious in an extraordinary degree, forming in all these respects a very striking contrast to the forward, puffing, and ostentatious disposition of the present age."

### IV

### BIBLIOGRAPHICAL NOTES

REMARKS ON THE VALUE OF HERD'S COLLECTION

- Original Editions and Reprints of Herd's Collection of Songs and Ballads.
- (a) "The Ancient and Modern Scots Songs, Heroic Ballads, etc. Now first Collected into one Body. From the various Miscellanies wherein they for-

merly lay dispersed. Containing likewise, A great Number of Original Songs, from Manuscripts, never before published. Edinburgh: Printed by and for Martin & Wotherspoon. MDCCLXIX." 1

(b) "Ancient and Modern Scottish Songs, Heroic Ballads, etc. In two volumes. Volume the First. [Second]. Edinburgh: Printed by John Wotherspoon, for James Dickson and Charles Elliot, MDCCLXXVI." On the second title-page the same with the addition after etc.: "Collected From Memory, Tradition, and Ancient Authors. The Second Edition."

We know already from the Percy-Paton correspondence, that the editor originally merely intended to add a second volume to the first, and entertained no idea of rearranging the whole work for the second edition. This appears also from an interesting passage in the preface to the first edition, which shows besides: (1) that Herd's collection, like many others, was suggested by the enormous success of Percy's *Reliques*, and (2) that the MS. collection was existing and favourably progressing in 1769. I reprint the passage, which has been omitted in the more easily accessible second edition <sup>2</sup>:—

"The only collection upon our plan, consisting entirely of Scots songs, is the Orpheus Caledonius,

 $<sup>^{1}</sup>$  Sold for 3s. See  $\it{The\ Scots\ Magazine}$  for March 1769, p. 155. It now fetches ten times as much.

<sup>&</sup>lt;sup>2</sup> Songs, (1) pp. v, vi.

published by William Thomson in 1733; 1 but this is confined to a small number, with the music, and now become very scarce; for Allan Ramsay's Tea-Table Miscellany cannot be termed A complete Collection of Scots songs; they are, as he himself entitles them,—A choice Collection of Scots and English.

"The valuable collection of Percy has furnished some songs, and more perfect copies of several ballads, than those formerly printed; and when modern words could only be given to ancient tunes, these are, however (to speak en Ecossois), composed by Poets natives of North Britain.

"After the manner of Percy, it was at first intended to have prefixed notes to the more ancient and historical poems in this Collection; but the volume would have been thereby too much swelled: and as the Editor hath already some prospect of materials for a *second*, he is of opinion that these notes will come in with more propriety at the conclusion, where they may be by themselves perused."

The differences between the first and the second edition consist in (1) omissions; only one piece which appears in  $Songs^{(1)}$  was not transferred to  $Songs^{(2)}$ , viz. The Heir of Linne, pp. 227-34; (2) additions, falling under the two heads of (a) single verses; (b) entirely new pieces, amounting to the

<sup>&</sup>lt;sup>1</sup> This is the second edition, in two volumes, 8vo. The first appeared in 1725, one vol. fol.

number of 112 (cp. the chapter on David Herd's MSS.); (3) the entire rearrangement of the second edition; (4) orthographical changes.

The success of Herd's collections being immediate, and both original editions soon becoming scarce, a collection in two volumes, based upon Herd's materials, appeared in 1791:

(c) "Ancient and Modern Scotish Songs, Heroic Ballads, etc. In two volumes. Edinburgh: Printed for Lawrie and Symington, 1791."

Here forty-one of Herd's pieces were replaced by modern compositions, many of them popular songs written by Burns. Herd's preface and most of his notes were also omitted, and the orthography again underwent considerable changes. "Altogether," says the editor of the Glasgow reprint, "the edition of 1791 can hardly be considered a reprint of *Herd*,"

In 1805 there appears to have been some talk in Walter Scott's circle, that Scott himself intended to re-edit the Songs. On September 2, 1805, we find George Chalmers writing to A. G. Hunter:

"You talked of a new edition of Mr. D. Herd's Songs, to be edited by Mr. W. Scott. Is this almost ready for the public? I hope Mr. Scott will not touch the text." We are not able, however, to ascertain how far there was any foundation for this rumour.

<sup>&</sup>lt;sup>1</sup> Archibald Constable and his Literary Correspondents, vol. i. p. 414.

It was not till a century after the first original edition that a page for page reprint appeared, which in the next year was followed by a second:

(d) "Ancient and Modern Scottish Songs, Heroic Ballads, etc. collected by David Herd, Reprinted from the Edition of 1776, with an Appendix, containing the pieces substituted in the edition of 1791 for omissions from that of 1776, etc. In two volumes. Kerr & Richardson, Glasgow, 1869."

It contains a very short introductory Note, signed R.

(e) "Ancient and Modern Scottish Songs, Heroic Ballads, etc. Collected and Edited by David Herd. A Page for Page Reprint of the Edition of 1776. With Memoir and illustrative Notes by Sidney Gilpin, Editor of the Songs and Ballads of Cumberland. 2 vols. Edinburgh: William Paterson, 74, Princes Street. MDCCCLXX." 185 copies on ordinary and 16 on large paper.

This edition is very well got up, but both the Memoir (pp. \*viii.- \*xiv.) and the illustrative notes at the end of both volumes are rather superficially written and now quite useless.<sup>1</sup>

<sup>&</sup>lt;sup>1</sup> At the end of the 1776 edition the following Advertisement is printed: "The Editor of the foregoing, proposes to compile a Collection of Select English Songs. In two Volumes." The collection never appeared, and there is nothing in Herd's MSS, to indicate that he ever thought of undertaking the work.

# 2. Herd's (?) Edition of Urquhart's "Tracts."

In 1774 there was published: Tracts of the Learned and Celebrated Antiquorian Sir Thomas Urquhart of Cromarty. Edinburgh: printed and sold by Charles Herriot; of which Maidment in the Letters 1829, p. xv, whilst justly disputing any claim of Paton to the book, says that it is by no means unlikely that Herd was the editor. This presumption becomes a certainty in Lowndes' Bibliographer's Manual of English Literature, 1834, vol. iv. p. 1851, probably on the authority of Richard Heber, and also in T. Seccombe's article on Urquhart in the Dictionary of National Biography, vol. lviii. pp. 48 and 50. Mr. John Willcock in his monograph on Sir Thomas Urquhart, p. 101 n., is not quite so affirmative.

We can only state that there is no definite proof of Herd's editorship. But that his interest in the work was great, and that he was certainly as well fitted for the task as any man in Edinburgh, is beyond doubt. However, the matter is of small importance, since the editor has added but very little to the book. A few sentences may be quoted from the Advertisement:

"The Editor has printed the following Tracts literally, from a copy printed in the Author's lifetime anno 1652, without presuming to alter the ortho-

 $<sup>^{\</sup>rm 1}$  Oliphant, Anderson & Ferrier, Edinburgh, 1899 ; a very valuable study.

graphy of the age in which they were wrote. He has compared the genealogy (compiled by Sir Thomas Urquhart) with the records kept by the Lord Lyon of Scotland, which go as far back as the reign of Alexander II.; and from that period finds it strictly true. A continuation of it is likewise added from the Author's death down to the present time, taken from the same records." 1

# 3. Contributions to Magazines.

We are afraid that it will be impossible to confirm the statement in the obituary note quoted above, that "many of his remarks have appeared in periodical publications, and the notes appended to several very popular works are enriched by materials of his collecting." The main difficulty, of course, is that Herd never signed anything with his full name, and the initials "D. H." were also used by Lord Hailes in a number of contributions to the Gentleman's Magazine. There are only two communications in Ruddiman's Scots Magazine which can be safely

¹ In an unpublished and undated letter (after 1774) to Paton, referring to T. Hearne's third edition of John Leland's Itinerary, Oxford, 1768-70, Herd remarks: "In the preface to vol. vi. [pp. vi.-vii.] there is a long & curious account of Thomas Urquhart, Laird and Sheriff of Cromarty and of his family and inscription at the castle of Cromarty.—This Thomas was great-great-great-great-gran[d]father of the famous Thomas, who compiled the curious genealogy—see it in Urquhart's Tracts at anno 1476 [Herd writes 1475] pa. 35."

attributed to Herd. Both of these appeared as late as 1802:

- (a) In January (p. 51): "Remarks on the author of *The Complaynt of Scotland*, suggested by John Leyden's edition of that work in 1801," signed D. H. This, together with Leyden's answer, has been published separately as:
- "Critiques by Mr David Herd and others upon the new edition of 'The Complaynt of Scotland.' With Observations in answer by the Editor, the late Dr John Leyden. Edinburgh, 1829."
- (b) In March (p. 216): "A note on Scott's Glen-finlas (first ed. of the Border Minstrelsy, vol. ii. p. 391), with a copy of a crown-grant by James III, confirming to one Malice Doire the peaceable exercise and enjoyment of a relic of St Fillan," signed D. H., gratefully acknowledged by Scott in later editions of the Minstrelsy.1

#### 4. Letters.

(a) The Paton Correspondence, vol. iii. fol. 17a-41a, contains in all twenty-four letters by David Herd, out of which fifteen have been printed in the Letters, 1830, two in the Letters, 1829, pp. 13 n. and 14 n., and parts of one above, p. 71 n. The first of them bears the date of July 7, 1778, the last dated one that of

<sup>&</sup>lt;sup>1</sup> See Mr. Henderson's edition, vol. iv. p. 156.

August 3, 1796. Nine undated ones follow. They all exhibit sound antiquarian knowledge and great interest in books in general and in literary curiosities in particular, together with an undoubted inclination to "adjourn to some strong-ale office in the evening," whilst of ballads and songs he tells us but little.

(b) Two letters and a short note, addressed to James Cummyng, I found amongst Cummyng's correspondence, now Division II, 81 and 82 of the David Laing MSS. One of them is given above, p. 50.

I am convinced that some more letters will turn up in time, when the bulky MS. collections of the second half of the eighteenth century have been properly sifted and ordered. Still Herd was certainly no great letter-writer, and we can hardly expect anything of striking interest. Although we had to mention these trifling matters for completeness' sake, it is of course only as the most faithful and trustworthy collector of songs and ballads that Herd will be remembered in the history of Scottish vernacular literature.

We may be allowed to finish this chapter by quoting a few passages out of the many which refer to his collection, and begin, rather unchronologically, with Allan Cunningham's excellent characterisation in his *Songs of Scotland*, vol. iv. p. 361:

"To David Herd," he says, "we are indebted for

1 Letters, 1830, p. 98.

our knowledge of many genuine native verses. rough, the polished, the rude, the courtly, the pure, the gross, the imperfect, and the complete, were all welcome to honest and indiscriminating David-he loved them all, and he published them all.1 He seemed to have an art of his own in finding curious old songs; he was not a poet, and could not create them; he was no wizard, and could not evoke them from the dust; yet he had the good fortune to find them, and the courage to publish them without mitigation or abatement. Whatever contained a vivid picture of old manners, whatever presented a lively image of other days, and whatever atoned for its freedom by its humour, or its indelicacy by its well-flavoured wit, was dear to the good old Scotchman."

Joseph Ritson had been more critical two decades before, but his criticism is just, and it strikes the very keynote of everything which can be said either in praise or blame of Herd's work:

"To this [collection], though not so judiciously selected or arranged as it might have been, and containing many confessedly English songs, a few supposititious ballads, and several pieces unworthy of preservation, we are certainly indebted for a number of excellent and genuine compositions,

<sup>&</sup>lt;sup>1</sup> This, of course, is one of Allan's poetical liberties.

never before printed, as the editor of the present collection is bound in gratitude to acknowledge." <sup>1</sup>

This means praise of the very highest from a man who was, as Sir Walter Scott expresses it,

"As bitter as gall, and as sharp as a razor;"

and, in fact, Ritson puts not less than forty-six pieces out of Herd's two volumes into his own collection. We also approve of his passing remark on the insufficiency of the glossary,<sup>2</sup> but this, as we have shown, was compiled by John Wotherspoon, on whom the blame must fall.

Alexander Campbell in his Introduction to the History of Poetry in Scotland, &c., 1798, p. 14, repeats Ritson's objections, and continues, "yet upon the whole, it is a work truly respectable, and the editor deserves, what the public have long since bestowed on him, the highest approbation—as a proof the book is scarcely to be met with, especially a genuine copy." The last words refer apparently to Lawrie and Symington's rather unfair production of 1791.

William Motherwell<sup>3</sup> also praises the collection as one "of much merit, and one wherein many lyrical pieces have found a sanctuary. The principal faults in this compilation consist in its ancient and modern pieces being indiscriminately

<sup>&</sup>lt;sup>1</sup> Scotish Songs, 1794, vol. i. p. lxxiv.

<sup>&</sup>lt;sup>2</sup> Ibid., p. vii.

<sup>&</sup>lt;sup>3</sup> Minstrelsy: Ancient and Modern, 1827, p. lxix.

mingled together; and that no reference is ever made to the authorities from which they are derived . . ." Chambers, Aytoun, Whitelaw, Child, Henderson, and others may be added to the number of those who have greatly acknowledged the value of David Herd's collection. To all of them it furnished important and reliable texts, and the very use they had to make of it is the best praise which can be bestowed on it; so that, after all, the word of Sir Walter Scott, most gentle of critics, holds good, that Herd's book was "the first classical collection of Scottish songs and ballads." 1

V

## DESCRIPTION OF DAVID HERD'S MSS.2

A

MS. Additional 22, 311 (MS. I)

Folio (average size of leaves 30.5: 18 cm. = 12: 7.3 in.); fol. 139 and some fly-leaves at the beginning and the end; on fly-leaf 4a the signature  $Arch^a$  Constable and January 1803. The greater part was written by Herd himself, but besides entries by at least four other scribes are

<sup>&</sup>lt;sup>1</sup> Introduction to the *Border Minstrelsy* (Henderson's edition), vol. i. p. 169.

<sup>&</sup>lt;sup>2</sup> Cp. also H. L. D. Ward, Catalogue of Romances in the British Museum, vol. i. pp. 531-37.

easily discernible: (a) fol. 37a-42a: two versions of Sir James the Rose (marginal notes in Herd's hand); (b) fol. 89a-95b: Clerk Sanders, Young Hunting, Lady Margery: fol. 99a-105a: Duncan, Kenneth; (c) fol. 105b-112b: Timber Stairs, Pease Straw, The Miller of Dee, Sir Hugh, My Father would have me to Wed, The Battle of Corichie, Frenrett Hall, Kind Robin loo's me; fol. 115a-117b: Turnimspike, Patie's Wedding. This hand seems to be identical with hand (b) in MS. II. (d) fol. 136b. 137a: Nicol o' Cod. Herd's own entries date from two different periods, one prior to the edition of 1776 and one after its appearance. They begin with fol. 13a. But the matter contained on fol. 1-12 is too interesting to be omitted, and I shall therefore reproduce it at least in extracts.

[fol. 1a The Titlepage:] Materials for a | Second | \(^1\) Collection of | Scots Songs | And Ballads, etc. | 1776.\(^1\)

[fol. 2a] First: Additions to songs in the former volumn: 2

1. Fy, gar rub her o'er mi' strae fol. 75. in Allan Ramsay's Works, vol. [ii. p. 205].3 first line:

Look up to Pentland's tow'ring taps 4

<sup>&</sup>lt;sup>1</sup> Second and 1776 in red ink, later additions.

<sup>&</sup>lt;sup>2</sup> The first edition of Herd's collection, to which also the folio numbers on the right side refer.

<sup>&</sup>lt;sup>3</sup> Of Chalmers's edition, 1800.

<sup>&</sup>lt;sup>4</sup> Songs, <sup>(2)</sup> ii. 42 and 227, Ramsay's elever imitation of Horace's Vides ut alta stet nive candidum.

2. I'll ne'er love thee more 1 fol. 102.

2d part of this song in a collection of Scots Poems, printed by W. Ruddiman, Jun. 1766.2 first line:

My dear and only love take heed 3

Both parts composed by J. Graham, Marquise of Montrose.<sup>4</sup>

3. The Miller

fol. 135

addition at the end of the song:

In winter when the wind and rain, etc.5

<sup>1</sup> Songs, (2) i. 236.

<sup>3</sup> Songs, (2) i. 237.

#### 1st lines:

There's nothing in this world can prove [iii. 112]. Unhappy is the man [iii. 113]. Burst out my soul in main of tears [iii. 114]. Can little beasts to [sic] lions roar [iii. 115].

Herd's list is not quite complete. It omits, "Epitaph on King Charles I." and "On Himself, upon hearing what was his Sentence," *ibid*. 116.

<sup>&</sup>lt;sup>2</sup> A Choice Collection of Scots Poems, Antient and Modern etc. Edinburgh: Printed by Wal. Ruddiman, Junior, Forrester's-wynd, Lawn-market. M,DCC,LXVI. 12°.—The song referred to pp. 175-78.

<sup>&</sup>lt;sup>4</sup> The following note on the Marquis's compositions is on fol. 10b: "Besides the song in 2 parts before mentioned composed by the Marquise of Montrose, there are other 4 songs compos'd by him on his misfortunes, to be found in a collection of Scots poems, printed at Edinb. by Jas Watson 1711, part 3d fol. 112 ff.

<sup>&</sup>lt;sup>5</sup> Songs, (2) ii. 71, last verse.

[fol. 2b.]

4. The Grey Cock

fol. 324.

addition betwixt the 1st and 2nd verse.1

5. Tranent Muir

fol. 272.

addition betwixt the 82d and 83d line.2 [On this verse Herd remarks]:

"This verce was wrote by Adam Skirvine, farmer at Garvell Mains, on John Caddell of Prestonpans, father of the present manager of the white-stone works there."3

[fol. 3a.] 6. Wayward Wife

pa. 210.

To be added between 1st and 2nd verce:

7. The Jolly Beggar

pa. 46.

The Chorus of each verce:

And we'll gang nae mair a roving, etc.5

<sup>&</sup>lt;sup>1</sup> Songs, (2) ii. 208, 9, verses 2 and 3.

<sup>&</sup>lt;sup>2</sup> Songs, (2) i. 111, verse 4.

<sup>3</sup> Herd was the first to print this verse. The satirical ballad of Trancut Muir was very popular. It was printed as a broadside (to the tune of "Killiecranky"), and also in The Charmer, 1751, vol. ii. 349. Skirving's farm, Garleton, was about two miles from Haddington, on the road to Gosford. He died at the age of eighty-four in 1803. (D. Laing in Stenhouse's Illustrations of the Lyric Poetry and Music of Scotland, 1853, pp. 189 ff; cp. also D. N. B.)

<sup>4</sup> Songs, (2) ii. 120, vv. 2 and 3; even this version is not quite complete.

<sup>&</sup>lt;sup>5</sup> Songs, (2) ii. 26; in Songs(1) the chorus was marked by Fa la la.

8. Jenny dang the Weaver

pa. 104.

The Chorus:

Up stairs, down stairs 1

[fol. 3b.] 9. Rob's Jock or the Country Wedding pa. 168 To be added six verces of 8 lines each from a copy of this song in the Collection of Scots poems printed by W. Ruddiman, Jun. 1766. These came in at different places of the song and it's to be considered, whether a reformed copy from both copys should not be printed.<sup>2</sup>

[On fol. 5a-7a there is a list of ninety pieces contained in the MS. but not published in the edition of 1776.]

[fol. 7b.] One part of an additional volume of Scottish Songs and Ballads may be composed of

<sup>&</sup>lt;sup>1</sup> In Songs, (2) ii. 58 the chorus has not been added, apparently in consequence of Herd's only noting down one line.

<sup>&</sup>lt;sup>2</sup> Ruddiman's Choice Collection, pp. 167-70 = Songs, <sup>(2)</sup> ii. 88-92. Herd took the Country Wedding originally from Ramsay's Tea-Table Miscellany, vol. i. (of the Glasgow reprint, 1876), pp. 174-76, signed Z. Ramsay again found it in the Bannatyne MS. fol. 137 (10 verses). Lord Hailes, who reprints it in his Ancient Scottish Poems, 1770, p. 158, says in his notes to it, p. 292: "This well-known poem, by frequent publication, has been much corrupted. Every publisher took the liberty of adding or altering just as his fancy led him." It appears from Herd's example, that this method was continued even after Lord Hailes' publication. (See Laing-Hazlitt, Early Popular Poetry of Scotland and the Northern Border, London, 1895, vol. ii. p. 24.)

Old Heroick Ballads, modern songs from the works of several Scots Gentlemen, and other miscellaneous songs to Scots tunes already printed and not in former collection, and may be found and class'd as follows, viz.:

[fol. 8a.] Original Ballads from the Relicks of ancient Poetry and the Evergreen.

[Herd's list contains six pieces, viz.: Chevy Chase,¹ ancient and modern version, The Battle of Otterburn,² The Battle of Redsquair,³ Edward ⁴ and Robin and Makyne.]

N.—The originals in the following class may be added to this.

[fol. 8b.] 2nd class: From the Charmer <sup>5</sup> and Tea-Table Miscellany.

[Twenty-two songs out of which only the last, Watty and Madge, a burlesque parody on William and Margaret, was printed in Songs, (2) ii. 197.]

[fol. 9a.] 3rd class: From The Gentle Shepherd.

[Four of the songs in the Gentle Shepherd had appeared in Songs,(1) as the original words of the tunes they belong to: pp. 53, 160, 202, 216. These

<sup>&</sup>lt;sup>1</sup> Songs, (2) i. 54 (modern version).

<sup>&</sup>lt;sup>2</sup> I. 153. <sup>3</sup> I. 49. <sup>4</sup> I. 63.

<sup>&</sup>lt;sup>5</sup> The Charmer: A Choice Collection of Songs, Scots and English. Edinburgh... for J. Yair. 1749 (the original edition in one volume), 1752, 1765 (two vols.). This collection remained very popular and was reprinted for J. Sibbald in 1782.

together with all the remaining songs (16), were included in Songs.<sup>(2)</sup>]

[fol. 9b.] 4th class: From W<sup>m</sup>. Hamilton of Bangour's Works.<sup>1</sup>

> 5th class: From Original Poems by Scots Gentl<sup>n</sup>; in 2 vols., published in 1760.<sup>2</sup>

[Nothing out of these two classes was printed in Songs.(2)]

[fol. 11a.] 6th class: In Alexander Nicol's Poems, edition printed at Edinb, 1766, there is a collection of 20 Scots songs from folio 21 to 46, being all new words, partly in the Scottish dialect, adapted to old tunes. [Follows a complete list of these 20 tunes. Two of them appear in Herd's MSS.: Timber Stairs, MS. i. 105b-106a, ii. 61a-b, and The Pease Straw, i. 106a-107a, ii. 61b, the latter also in Songs, ii. 238.]

[fol. 10b.] 7th class: In Alexander Ross's Poems,

<sup>&</sup>lt;sup>1</sup> Poems on Several Occasions, by William Hamilton of Bangour, Esquire. Edinburgh, 1760.

<sup>&</sup>lt;sup>2</sup> A Collection of Original Poems, by the Rev. Mr. Blacklock, and other Scotch Gentlemen. Edinburgh, 1760 and 1762.

<sup>&</sup>lt;sup>3</sup> Poems on Several Subjects, both comical and serious. In two Parts. By Alexander Nicol, Schoolmaster. Edinburgh, 1766.

<sup>4</sup> dialogue MS.

<sup>&</sup>lt;sup>5</sup> The list and the note are also in Herd's MS. ii. fol. 74a. The songs mentioned contain scarcely one line which could pass for popular. Cp. *Timber Stairs* in our Texts, No. CXII.

edition printed at Aberdeen, 1768, titled: The Fortunate Shepherdess.<sup>1</sup> To this there is added... Scots songs. [Six songs enumerated, but not accepted for Songs.<sup>(2)</sup> One of them, in a shorter and altered version, was already printed in Songs,<sup>(1)</sup> viz.: Rock and wee Pickle Tow, Songs,<sup>(1)</sup> 171, <sup>(2)</sup>ii. 92.]<sup>2</sup>

[fol. 10a.] 8th class: From an old collection of Scots Songs with the musick, published at Aberdeen by John Forbes ab! the beginning of the reign of Charles II. (3d edition is in 1682.)<sup>3</sup>

and 9th: From *Original Ballads* that have been printed singly, but never published in any collection hitherto, viz.:

The Battle of Glenliveh (fought by the earls of

<sup>&</sup>lt;sup>1</sup> The Fortunate Shepherdess. A Pastoral Tale in three Cantos, in the Scotish Dialect. By Mr. Alexander Ross, Schoolmaster at Lochlee. To which is added a few Songs by the same Author. Aberdeen, 1768.

<sup>&</sup>lt;sup>2</sup> Originally nineteen verses. The shorter version with five verses is said to have been made by Ross himself. (Cp. Stenhouse, p. 391.) It appears in Johnson's *Museum*, vol. v. No. 439.

<sup>&</sup>lt;sup>3</sup> Usually quoted as Forbes's Aberdeen Cantus. See Texts i-iii and notes. The book was highly esteemed by the antiquaries. When Dr. John Leyden on his tour in the Highlands, 1800, came to Aberdeen, the first edition of it (1662) was one of the books he immediately inquired for—unsuccessfully. See his Journal of the tour, edited by James Sinton, Edinburgh, 1903, p. 240.

Huntly and Errol agt Argyle, October 5th, 1594).

first line:

Frae Dunidier to Aberdeen 1

The Gallant Grahams 2

first line:

Betrayed me! how can this be?

The Duke of Gordon's three daughters 3

The haughs of Cromdale 4

As I came in by Auchindown

John of Badenyon<sup>5</sup>
When first I came to be a man

Bonny house of Airly <sup>6</sup>

It fell on a day and a bonny summer's day

<sup>&</sup>lt;sup>1</sup> See J. G. Dalyell, Scotish Poems of the Sixteenth Century, 1801, vol. i. pp. 136-52, and vol. ii. 347-56, The Battell of Balrinnes. A few verses are given by R. Jamieson in Popular Ballads and Songs, ii. 144.

<sup>&</sup>lt;sup>2</sup> Roxburghe Ballads, vol. vi. 590; cp. Child, vol. iv. p. 78.

<sup>&</sup>lt;sup>3</sup> Child, vol. iv. No. 237.

<sup>4</sup> Ritson, Scotish Songs, vol. ii. 40; Child, iv. 78.

<sup>&</sup>lt;sup>5</sup> By John Skinner. It was printed on a single sheet in 1776; a copy of it is in the British Museum (1346, m. 7).

<sup>6</sup> Child, vol. iv. No. 199; no copy of it prior to 1790 has hitherto been discovered.

The laird of Glenlee

My name's Jocky Millar, I care no who knows it

Answer to the mariner's wife, or: Nae luck about the house 1

You sing of your goodman frae hame

The auld man's mare's dead 2

[fol. 11b.] Whistle on your thumb

There was a knight was full of might

The answer:

He has ta'en a mantle about him

John Highlandman's remarks on Edinburgh
There's some like the cries of London

Bonny Kate of Edinburgh
'Twas within a mile of Edinburgh town

The lass of Gallowater
On Gallowater fair and clear

Sandy o'er the lee 3

I winna mary ony man but Sandy o'er the lee

<sup>&</sup>lt;sup>1</sup> As a single sheet in a collection of broadsides in the British Museum (11621. 10), printed by Fowler, Salisbury, 1785 (?); Johnson's Museum, VI. No. 595.

<sup>&</sup>lt;sup>2</sup> Johnson's Museum, v. No. 485. Tune and words usually attributed to Patie Birnie of Kinghorn.

<sup>&</sup>lt;sup>3</sup> Ibid., iii. No. 274.

We'll o'er the Clyd water to Charlie
Some wives and few lasses make stories and clashes

Tullochgorum <sup>1</sup>
Come gi'es a sang the lady cry'd

This is no me<sup>2</sup>
There was a wee bit wifuckie

Up i' the morning's no for me 3
Cauld blaws the wind frae north to south

[fol. 12a.] In collecting of the following MS. Songs &ca, severals of them will happen to be wrote down, that have no other merit excepting the tunes they are sung by to reccommend them. Others, where they are written from memory, behoofe first to be taken down, before any judgement ean be formed of them. It will therefore necessarly follow, if the collection shall afterwards happen to be thought worthy of the press, that severals here insert[ed] must be left out, and those that are to be printed (after correcting the orthography to the suppos'd time of their composition &a) may be classed in the following order:

1st Antient Scots Songs to their own proper tunes.

Fragments of Do/.

<sup>&</sup>lt;sup>1</sup> The song written by John Skinner; a single sheet in the British Museum, 1346, m. 7 (1776).

<sup>&</sup>lt;sup>2</sup> The song by Alexander Watson, tailor, Aberdeen.

<sup>&</sup>lt;sup>8</sup> See C.E. iii. p. 315.

2d. Original words of Old Scots Songs to known tunes.

Fragments of Do/.

3d. More modern Scots Songs not hitherto published.

Fragments of Do/.

B

MS. Additional 22, 312 (MS. II).

Folio (average size of leaves 31: 19 ctm. = 12, 4: 7, 5 in.); fol. 85, two fly leaves at the beginning. Mainly written by Herd himself, and, as MS. I, containing various entries later than 1776. e.g.: fol. 74b-75a the sketch of the two Pennycuiks (cp. pp. 58, 59) and fol. 76a-81b The Sang of the Outlaw Murray, sent to him by Andrew Plummer, Sheriff-depute of Selkirkshire, in January 1795. Again numerous leaves are written by other hands. These I take to be the original copies forwarded to him by his correspondents. (a) fol. 65a-66b: The Bonny Hyn; (b) fol. 67a (verse 1-3): The Ley Rig; (c) fol. 68a: The Day begins to peep; fol. 69a: O wow Marget; fol. 70a: She heard him speak, but said Despair; (d) fol. 71a: The Linking Ladie; (e) fol. 72a: What's the Spring breathing Jessmin and Rose; (f) 83a-84b: The Bonny Hyn (Herd's paper, text identical with

fol. 65a-66b, but by a different hand); (g) fol. 85a-b: There was a Lady Fair, and When I think on the World's Pelf. Fol. 31 and 49 were misplaced by the binder. The volume is in a very fragmentary condition. It appears from the old pagination that the following pages are missing: 33-40 (after fol. 15b), 61-64 (after fol. 25b), 71-74 (after fol. 28b), 79-82 (after 30b), 95-96 (after fol. 36b), 105-120 (after fol. 40b), 123-126 (after fol. 41b), 131-156 (after fol. 43b), 159-160 (after fol. 44b), 173-174 (after fol. 50b), 185-186 (after fol. 55b), 197-212 (after fol. 60b), 215-218 (after fol. 61b). With fol. 64b the main body of the MS. breaks off. Of the rest only a slip of page 233 has been preserved.

It may be safely stated that the missing pages contained nothing that is not to be found in MS. I., of which MS. II. is only a second copy. They may have been lost in the printer's office.





# TEXTS

# A. THREE SONGS FROM J. FORBES'S ABERDEEN CANTUS

1

#### LUSTIE MAYE

I

O LUSTY Maye with Flora queen,
The balmy drops from Pheebus sheen
Prelusant beams before the day,
Before the day, the day;
By thee Diana groweth green,
Through gladness of this lusty May,
Through gladness of this lusty May.

П

- Then Aurora, that is so bright,
  To wofull hearts she <sup>2</sup> casts great light
  Right pleasantly before the day, &c.
  And shows and shads forth of that light,
  Through gladness of this lusty May,
  Through gladness of this lusty May.
- <sup>1</sup> The first verse of this song is cited in a book entitled *The Complaint of Scotland*, &c., printed at St. Andrews in 1548; whereby it appears to have been a current old Scots song in the reign of James V. [D. H. after verse v.] <sup>2</sup> he MS, S

III

Birds on their beughs <sup>1</sup> of every sort
Sends forth their notes and makes great mirth
On banks that blooms on every bray, &c.
And fares and flyes ov'r field and firth,
Through gladness of this lusty May,
Through gladness of this lusty May.

16

20

24

28

IV

All lovers' hearts that are in care, To their ladies they do repair, In fresh mornings before the day, &c., And are in mirth ay more and more, Through gladness of this lusty May, Through gladness of this lusty May.

v

Of every moneth in the year
To mirthfull May there is no peer,
Her glistring garments are so gay, &c.
Your lovers all make merry cheer,
Through gladness of this lusty May,
Through gladness of this lusty May.

slope

<sup>1</sup> boughs S.

H

# [ELORE LO]

In a garden so green in a May-morning, Heard I my lady pleen of paramours. complain Said she: "My love so sweet, come you not yet, not yet?

Heght 1 you not to me to meet amongst the promised flow'rs?"

Elore, Eloré, Eloré, Eloré, I love my lusty love, Elore, lo!

"The light 2 up springeth, the dew down dingeth, The sweet larks singeth their hours of prime, Phebus up sprenteth,<sup>3</sup> joy to rest wenteth, springeth So lost is mine intents, and gone's the time." Elore, Eloré, Eloré, I love my lusty love, Elore, lo! 12

"Danger my dead is, false fortune my feed is, And languor my leid is, but hope I dispair, bondage

1 Hight S

2 skyes MS

3 spenteth S

Disdain my desire is, so strangeness my fear is,
Deceit out of all ware!—Adew, I fare!"
Elore, Elore, Elore,
I love my lusty love Elore, lo!

13

25

IV

make known. Then to my ladie blyth did I my presence kyth,
Saying: "My bird, be glad: am I not yours?" 30

So in my armes 1 two 2 did I the lustie jo,
more
And kissed her times mo than night hath hours.
Elore, Elore, Elore,
I love my lusty love Elore, lo!

V-

"Live in hope, ladie fair, and repel all dispair,
Trust not that your true love shall you betray,
When deceit and languor 3 banisht is 4 from your
bowr,

I'le be your paramour and shal you please. Elore, Elore, Elore, Elore, I love my lusty love Elore, lo!

VI

"Favour and dutie unto your bright beautie faithfulness Confirmed hath lawtie obliedged to truth,

1 arms S 2 too S 3 langor MS 4 is banisht S

# FORBES'S ABERDEEN CANTUS 95

So that your soverance, heartelie but variance,
Mark in your memorance mercie and ruth
Elore, Elore, Elore, Elore,
38 I love my lusty love Elore, lo!

VII

"Yet for your courtesie, banish all jealousie, Love for love lustily do me restore, Then with us lovers young true love shal rest and reign,

40 Solace shall sweetly sing for evermore: Elore, Elore, Elore, Elore, I love my lusty love Elore, lo!"

#### III

# [WO WORTH THE TIME]

1

Wo worth the time and eke the place,
That she was to me known,
For since I did behold her face,
My heart was never mine own, mine own,
mine own,
My heart was never mine own!

5

10

17

Sometimes I liv'd at libertie,
But now I do not so,
She hath my heart so faithfullie,
That I can love no mo, no mo, jo, no mo,
That I can love no mo.

111

To be refus'd of love, alas!
All earthly things, adue!
My mistris, she is merciless
And will not on me rue, me rue, jo, me rue,
And will not on me rue.

# FORBES'S ABERDEEN CANTUS 97

IV

20

Now am I left all comfortless

And no remead can crave,

My pains they are remeadiless,

And all the wyte you have, you have, jo, blame
you have,

And all the wyte you have.

## B. OLD POPULAR SONGS, AND FRAG-MENTS OF POPULAR SONGS

#### IV

# [O GIN MY LOVE WERE YON RED ROSE]

#### A

if

O GIN my love were yon red rose, That grows upon the castle-wa', And I mysell a drap of dew Into her bony breast to fa': O there, beyond expression blest, I'd feast on beauty a' the night, Seal'd on her silk-saft falds to rest, Till flyed awa by Phoebus light.

driven

В

## [Chorus:]

O MY love's bonny, bonny, bonny, My love's bonny and fair to see. 1

ī

grain

O if <sup>2</sup> my love was <sup>3</sup> a pickle of wheat And growing upon yon lilly-white <sup>4</sup> lee, And I myself a bonny sweet <sup>5</sup> bird: Away with that pickle I <sup>6</sup> wad flie.

<sup>1</sup> Chorus in Mstr. (III, 383):

O my love's bonny, bonny, bonny; My love's bonny and fair to see: Whene'er I look on her weel-far'd face, She looks and smiles again to me.

 $^2~{\rm gin}^{-3}~{\rm were}^{-4}~{\rm lily}^{-5}~{\rm wee}^{-6}~{\rm Awa'}$  wi' that pickle o' wheat I

11

O if <sup>1</sup> my love was <sup>2</sup> a bonny red rose And growing <sup>3</sup> upon some barren wa', <sup>4</sup> And I myself a drap of dew: Down in <sup>5</sup> that red rose I would fa'.

10

ш

O if 1 my love was 2 a coffer of gold,6 And I the keeper of the key: Then I would open it when I lest,7 And into 8 that coffer I would be.

pleased

<sup>1</sup> gin <sup>2</sup> were <sup>3</sup> That grows <sup>4</sup> the castle wa' <sup>5</sup> on <sup>6</sup> o' gowd <sup>7</sup> I wad open the kist whene'er I list <sup>8</sup> in. All the variants from Mstr. Scott puts v. ii. before v. i.

V

#### THE LEY-RIGG

A

1

grass field

Will ye gang o'er 1 the ley-rigg Wi' me, my kind deary O,2 And cudle 3 there fu' 4 kindly, Myne ain kind dearie O?5

embrace

[Chorus:]6

roll

I'll row you east, I'll row you west, I'll row you the way you like best, And I'l row you o'er the ley-rig, Mine ain kind deary O.

 $\Pi$ 

toy wantonly hide At thornie dyke <sup>7</sup> and birken tree We'll daff and ne'er be weary O, They'll skug <sup>8</sup> ill een <sup>9</sup> frae you and me, My <sup>10</sup> ain kind dearie O.

[Chorus:]

12

I'll row you east, I'll row you west &c.

 $^1$  our II  $^2$  Where we hae oft been cheary O II, my ain kind d. O M  $^3$  cuddle II, M  $^4$  sae M  $^5$  Wi' me, my k. d. O M  $^6$  Chorus not in II and M  $^7$  thornybush II  $^8$  skoog II  $^9$  ein II  $^{10}$  mine M

111

Nae herd <sup>1</sup> wi' kent or collie there Shall e'er come near <sup>2</sup> to fear ye O, But lav'rocks, <sup>3</sup> singing <sup>4</sup> in the air, Shall woo like me their dearie O. long staff

## [Chorus :]

I'll row you east, I'll row you west &c.

1V

20

While others herd their ewes and lambs <sup>5</sup> And toil for wardly <sup>6</sup> gear, my jo, Upon the ley <sup>7</sup> my pleasure grows, Wi' you, my kind dearie O.

worldly grass field

## [Chorus:]

I'll row you east, I'll row you west &c.

В

Tho' the night were ne'er sae dark, And I were ne'er sa<sup>8</sup> weary, I'd meet on the ley-rig My ain kind deary.

<sup>&</sup>lt;sup>1</sup> herds II, M <sup>2</sup> near omitted II, M <sup>3</sup> laverocks II <sup>4</sup> whistling II, M <sup>5</sup> lambs and ewes II, M <sup>6</sup> warld's II, M <sup>7</sup> leys II.—In II v. i. repeated after v. ii., which seems to indicate that it was meant for the chorus <sup>8</sup> so II.

VI

# [WILL YE GO TO FLANDERS, MY MALLY?]

]

Will ye go to the <sup>1</sup> Flanders, my Mallie <sup>2</sup> O?
Will ye go to the <sup>1</sup> Flanders, my bonie
Mallie <sup>2</sup> O?;
There we'll get wine and brandy,
And sack and sugar-candy:
Will ye go to Flanders, my Mally O?

11

Will ye go to Flanders, my Mally O?
And see the chief commanders, my Mally O?
You'll see the bullets fly,
And the soldiers how they die,<sup>3</sup>
And the ladies loudly cry, my Mally O!

<sup>&</sup>lt;sup>1</sup> the not in S <sup>2</sup> Mally S <sup>3</sup> II. 3 and 4 as one line MSS, S.

#### VII

## [I HAE LAYEN THREE HERRING A SA'T]

l

I hae layen three herring a sa't,—
Bonie lass, gin ye'll take me tell me now,
And I hae brow'n three pickles o' ma't—
And I cannae cum ilka day to woo.

laid

# [Chorus:]

To woo, to woo, to lilt and to woo, And I cannae cum ilka day to woo.

sing merrily;

11

I hae a wee ca'f that wad fain be a cow,—
Bonie lass, gin ye'll tak me tell me now,
I hae a wee gryce that wad fain be a sow—
And I canna cum ilka day to woo.

young pig

# $[\mathit{Chorus}\,:]$

To woo, to woo, to lilt and to woo, And I canna cum ilka day to woo.

12

\* \* \*

#### VIII

## [BLINK OVER THE BURN, SWEET BETTIE]

In simmer I mawed my meadows,
In harvest I shure my corn,
In winter I married a widow:
I wish I was free the morn!
Blink over the burn, sweet Bettie,
Blink over the burn to me!
O it is a thousand pities,
But I was a widow 1 for thee.

<sup>1</sup> Chambers in Traditions of Edinburgh, vol. ii. p. 244, notes that the term widow-woman distinguishes vidua from the viduus, who, in Scotch phrase, is called a widow.

cut

## IX

# [I AM TO COURT A WIFE]

1

I am to court a wife,
And I'll love her as my life,
But she is a young thing
And new come frae her minnie.

mother

11

She's twice six, twice seven,<sup>1</sup>
Twice twenty and eleven,
Alack, she's but a young thing,
And new come frae her minnie!

1 and twice seven II.

X

# [THE HUSBAND'S COMPLAINT]

ι

IF ever there was an ill wife i' the warld,

It was my hap to get her,

And by my hap and by my luck:

without I had been better but her.

11

I wish I had been laid i' my grave, When I got her to marriage, For the very first night the strife began, And she gave 1 me my carriage.

tongnelashing

lot

111

8

12

rode hard dock-tailed horse pretty cash I scour'd awa to Edinborow-town
And my cutty brown together,
And there I bought her a braw new gown:
I'm sure it cost some siller.

<sup>1</sup> gae S

ΙV

Ilka ell o't was a crown,
'T was better than her marriage,
But because it was black, an' it was na brown,
For that I got my carriage.

v

When I saw naething her wad mend, I took her to the forest,
The very first wood that I came to,
Green-holan was the nearest.

16

20

24

holly

V

There I paid her baith back and side, Till a' her banes play'd clatter, And a' the bairns gather'd round about, Cry'd: "Fy, goodman, have at her!"

#### XI

## [GUDE MORROW, FAIR MISTRESS]1

\* \* \* \* \* \*

I

Gude morrow, fair mistress, the beginer o' strife, I took ye frae the begging and made ye my wife, It was your fair outside that first took my ee:

But this sall be 2 the last time my face ye sall see!

11

Fye on ye, ill woman, the bringer o' shame, The abuser o' love, the disgrace o' my name, The betrayer o' him that so trusted in thee: But this is the last time my face ye sall see!

ш

bowers

To the ground shall be razed these halls and these bours,

Defil'd by your lusts and your wanton amours,

I'll find out a lady of higher degree:

And this is the last time my face ye shall see! 12

1 Title in MSS.: Fragment. Marginal note: To a very

fine tune not in any collection. <sup>2</sup> sall be] is Ritson and M.

#### XII

# [FARE YE WEEL, MY AULD WIFE]

1

And 1 fare ye weel, my auld wife, Sing bum, be bery,2 bum, Fare ye weel, my auld wife, Sing bum, bum, bum,3 Fare ye weel, my auld wife, The steerer up o' strunt 4 and strife, The malt's aboon the meal the night 5

bad feeling above

Wi' some, some, some!6

4

11

And <sup>7</sup> fare ye weel, my pyk-staff, Sing bum, be bery,<sup>2</sup> bum, Fare ye weel, my pyke-staff, Sing bum, bum,<sup>3</sup> Fare ye weel, my pyke-staff, Wi' you nae mair my wife I'll baff: The malt's aboon the meal the night <sup>5</sup>

shepherd's staff

strike

Wi' some, some, some! 6

 $^1$  O M  $^2$  bi bery M  $^3$  bum only once M  $^4$  sturt M  $^5$  A proverbial expression: "I shall get drunk to-night," s. Jamieson, s. v. "mault," Kelly, Scottish Proverbs, 1818, p. 202. ". . . If the maut gets abune the meal with you, it is time for me to take myself away."—Scott's Redgauntlet (Border Edition), pp. 379-80  $^6$  some only once M  $^7$  An M.

rid

#### XIII

# [FAIRLY SHOT OF HER1]

I MARRIED a wife with a good commendation,
notorious

But now she's as peeck 2 to a' the whole nation;
Hearken and hear, and I will tell ye a note of
her,

Now she is dead, and I'm fairly shot of her.

# [Chorus:]

Fairly, fairly, fairly shut of her,
Now she is dead I will dance on the top of her,
Well's me now I am fairly shut of her,
Fairly &c.

over 1.1: Scraps of Fragments I and II 2 puck II.

#### XIV

## [MY WIFE'S A WANTON WEE THING]

My wife's a wanton wee thing, My wife's a wanton wee thing, My wife's a wanton wee thing, She'll never 1 be guided by me! She play'd the loon e'er 2 she was married, She play'd the loon e'er she was married, She play'd the loon e'er she was married,

She'll do it again e'er she die!

1 She winna M

strumpet

<sup>2</sup> or lines 4-8 M.

### XV

# [O THAT I HAD NE'ER BEEN MARRIED]

O THAT I had ne'er been married, I wad nevir had nae care, Now I've gotten wife and bairns They 1 cry "crowdie' evermair.

thick oatmeal gruel

## [Chorus:]

Ance crowdie, twice crowdie, Three times <sup>2</sup> crowdie in a day: Gin ye crowdie ony may,<sup>3</sup> Ye'll crowdie a' my meal away!

<sup>1</sup> An' they M

 $^2$  time II

3 mair M.

8

#### XVI

# [EFFIE M'NAB]

O saw ye Effie M'Nab the day? Saw ye Effie M'Nab the day? She's down in the yaird,<sup>1</sup> She's kissing the laird, She<sup>2</sup> winnie<sup>3</sup> cum hame the day, the day.

kitchen garden

H

O see to Effie M'Nab as she goes! See to Effie M'Nab as she goes! With her corked-heel shoen And her cockets aboon: O see to Effie M'Nab as she goes!

high-heeled gaiters

1 yeard II

10

<sup>2</sup> She's I and II

<sup>3</sup> winna II.

#### XVII

# [AS I CAME IN BY FISHERROW]

TUNE: Jenny dang the Weaver.

1

As I came in by Fisherrow <sup>1</sup> Mussleburgh was near me: I threw off <sup>2</sup> my mussle-pock And courted wi' my deary.

11

stayed known O had her apron bidden doun, The kirk wad ne'er a <sup>3</sup> kend it, But since the word's gane thro' the toun,

My dear, I canna mend it

alter

...

8

12

16

stool of repentance But ye maun mount the cutty-stool, And I moun mount the pillar, And that's the way that poor folks do, Because they hae nae sillar.

[Chorus:]

the pillory

Up stairs, doun stairs,
Timber-stairs fears me,
I thought it lang to ly my lane,
When I'm sae near my dcarie!

 $<sup>^{1}</sup>$  Fisherraw S, Fisherrow is a suburb of Musselburgh  $^{2}$  aff S  $^{3}$  ha S.

#### XVIII

# [AS I CAME UP YON BONY WATERSIDE]

I

As I came up <sup>1</sup> yon bony <sup>2</sup> waterside And down <sup>3</sup> yon shilling-hill O, There I did spy <sup>4</sup> a bony bony lass, A <sup>5</sup> lass I loo'd right well O.

the shelling mill for corn

11

I asked her if she could play,
But the lassie had nae skill O,
And yet she was nae a' to blame,
She put it in my will O.

Ш

Then she fell o'er and sae did I,
And so we made a reel O:
Whene'er that bony lass comes again,
She shall hae her malt ground weel 6 O!

[Chorus:]

The mill mill O, and the kill kill O, kiln
And [the coggin o' Peggy's wheel O, stopping
The sack and the sieve, and a' she did leave,
And danced the miller's recl O.]

<sup>1</sup> down B[urns] (Ch. W. IV, p. 391) <sup>2</sup> omitted by B <sup>3</sup> by B <sup>4</sup> I spied B <sup>5</sup> And a lass B <sup>6</sup> well MSS.; the words in brackets are taken from B, not in the MSS.

#### XIX

# [LOGAN WATER AND LOGAN BRAES]

Logan water and Logan braes—
I helped a bonie <sup>1</sup> lassie on wi' her claiths,
First wi' her stockings and then wi' her shoon,
And she gave me the glaiks when a' was done.
But had I kend what I ken now,

jilted me known

clothes

And a shew'd 2 her the way to Logan kirk.

1 bonnie S 2 hae sh. S Two four-line verses in S.

I should have bang'd her belly fou,' Her belly fou' and her apron up

#### XX

### HAD I THE WYTE?

Had I the wyte? had I the wyte?
Had I the wyte? She bad me,
And ay she gied me cheese and bread
To kiss her when she bad me,
For she was stewart in the house,
And I was footman-ladie,
And ay she gied me cheese and bread 1
To kiss her, when she bad me.

blame

Marginal note (Sir W. Scott's): For the two last lines read And when I could na do't again: Silly loon she ca'd me. I.

#### XXI

# [GREEN GROWS THE RASHES O]

[Chorus:]

Green grows the rashes O, Green grows the rashes O, The feather-bed is no sae saft, As a bed amang the rashes [O].

I

We're a' dry wi' drinking o't, We're a' dry wi' drinking o't, The parson kist the fidler's wife, And he cou'd na preach for thinking o't.

[Chorus:]

Green grows &c.

11

The down-bed, the feather-bed, The bed amang the rashes O, Yet a' the beds is no 1 sae saft, As the bellies o' the lasses O!

1 na S.

12

### HZZ

# GIN THE KIRK WAD LET ME BE

I

I am a poor, silly, auld man And hirpling o'er a tree, Yet fain, fain kiss wad I, Gin the kirk wad let me be.

crippling

I

Gin a' my duds were aff And a' hail claes on, O, I could kiss a young lass, As weel as can 1 ony man!

rags clothes

1 can not in S.

#### IIIXX

# [LOGIE OF BUCHAN]

I

O Logie of Buchan, o Logie the laird,

They hae ta'en awa Jamie that delv'd i the
yard,

Who play'd on the pipe an 2 the viol sae sma',
They hae ta'en awa Jamie, the flower o'
them a'.

## [Chorus:]

He said: 3 "Think na lang, lassie, tho' I gang 4 awa;"

He said: 5 "Think na lang, lassie, tho' I gang 4 awa,

For 6 the summer is coming, 7 cauld 8 winter's awa.

And I'll come and see thee in spite o' them s

 $^1$  wrought M  $^2$  wi' MS  $^3$  He said] O M  $^4$  be M  $^5$  He said] An' M  $^6$  For not in M  $^7$  come M  $^8$  and the M

dug

H

Sandy <sup>1</sup> has ousen, has gear <sup>2</sup> and has <sup>3</sup> kye, A house and a hadden and siller <sup>4</sup> forby, But I'd take mine ain lad <sup>5</sup> wi' his staff in his <sup>6</sup> hand,

oxen ; cows
holding ;
besides

12 Before I'd take him wi' his bouses and land.

### [Chorus:]

He said: "Think na lang, lassie, &c.

III

My daddy looks 9 sulky, my minny looks 9 sour,

They frown upon Jamie, because he is poor; 10
Tho' I loe them as weel as a daughter shou'd
do,

They are no half sae dear to me, Jamie, as you. 11

# [Chorus:]

He said: "Think na lang, lassie, &c.

 $<sup>^1</sup>$  O Sandy M, B[uchan]  $^2$  has gear] and siller M  $^3$  has omitted M  $^4$  a' things M  $^5$  But I wad hae Jamie M, B  $^6$  bonnet in 's M  $^7$  take him] hae Sandy M, B  $^8$  his not in M  $^9$  was M  $^{10}$  They gloom'd on my Jamie because he was poor M

<sup>&</sup>lt;sup>11</sup> But daddie and minnie altho' that they be, There's nane o' them like my Jamie to me B, M

IV

spinning stool 1 ¹ sit on my ereepie ² and spin at my wheel,
And think on the laddie that lo'ed me sae weel,³ 20
He had but ae ⁴ saxpenee—he ⁵ brak it in twa,
And he ⁶ gicd ⁿ me the ha'f o't, when he went ⁰ awa.

## [Chorus:]

Then haste ye back, Jamie, and bide na awa!

Then haste ye back, Jamie, and bide na awa!

Summer is coming, cauld winter's awa,

And ye'll come and see me in spite o'
them a'.9

 $^{1}$  I'll M  $^{2}$  sunkie M  $^{3}$  And sing o' my Jamie wha loes me sae weel M  $^{4}$  He took a white saxpence M  $^{5}$  he] and  $M,\,B$   $^{6}$  he not in  $M,\,B$   $^{7}$  gae M  $^{8}$  gaed  $M,\,B$   $^{9}$  Sayin, think upon't, lassie, when I am awa,

An' think upon't, lassie, when I am awa,
The simmer is come, and the winter's awa,
And I'll come and see thee in spite o' them a'. M.

### XXIV

# [MY SANDY]

[Chorus:]

My Sandy O, my Sandy O, My bonie, bonie Sandy O, Tho' the love that I owe To thee I dare nae shew, Yet I love my love in secret, My Sandy O!

My Sandy gied to me a ring,
Was a' beset wi' diamonds <sup>1</sup> fine,
But I gied to <sup>2</sup> him a far better thing:

I gied him <sup>3</sup> my heart to keep <sup>4</sup> in pledge for <sup>5</sup>
his ring.<sup>6</sup>

 $^{1}$  diaments I  $^{2}$  to omitted M  $^{3}$  him not in M  $^{4}$  to keep not in M  $^{5}$  o' M  $^{6}$  line 4 in two lines MSS.

#### XXV

#### RANTIN, ROVIN LAD

I

My love was born in Aberdeen, The boniest lad that e'er was seen, O he is forced from 1 me to gae O'er the hills and far away!

### [Chorus:]

O he's a ranting, roving ladie!
O he's a brisk and bonie ladie!
Betide what will, I'll get me ready
And follow the lad wi' the Highland plaidy.

H

distaff; fear crumpledhorned I'll sell my rock, my reel, my tow, My gude gray mare and hacket cow, To buy my love a tartan plaid, Because he is a roving blade.

### [Chorus:]

12

O he's a ranting, roving ladie!
O he's a brisk and bonie ladie!
Betide what will, I'll get me ready
To follow that <sup>2</sup> lad wi' the Highland plaidy.

<sup>1</sup> frae S <sup>2</sup> the S.

#### XXVI

#### HOW CAN I BE BLYTH AND GLAD

To its own tune, not in any collection: slow, tender, pensive.

1

How can I be blyth or glad, Or in my mind contented be, When the bony, bony 1 lad, that I loo'd 2 best, Is banish'd from my company?

П

Tho' 3 he is banish'd for my sake, I his true love will still remain, But o that I was, and I wish that 4 I was, In the chamber, where my love 5 is in!

Ш

I dare nae come to my true love,
I dare nae either sport or play,
For their evil, evil tongues are going sae 6 gell, harshly
That I must kiss and go my way.

 $<sup>^{1}</sup>$  bonny, bonny S  $^{-2}$  loed S  $^{-3}$  Though S  $^{-4}$  that omitted S  $^{5}$  my true love S  $^{-6}$  so S

īV

Kissing is but a foolish fancy, It brings two lovers into sin:
But o that I was, and I wish that I was In the chamber, where my love is in!

v

16

20

My true love is streight and tall, I had nae will to say him nay, For with his false, but sweet deluding tongue He stole my very heart away.<sup>2</sup>

<sup>1</sup> that omitted S; cp. Songs, <sup>2</sup> II, 15, v. I.:

"Some say that kissing's a sin, But I say that winna stand," &c.

 $^2$  after v. V: I have heard several other stanzas of this, but cannot now recover them. MS.

#### XXVII

## [JOHNY WAS THE LAD]

]

JOHNY 1 was the lad of the men I saw,
That gain'd my esteem, my best wishes a',
His manly worth and easy mein
4 Were quietly my wonder baith morn and e'en.

carriage

11

But now he's awa <sup>2</sup> and very far frae hame, And sair, sair I fear I'll ne're see him again, But I will weary heaven to keep him in its care, For o, he is good, and good men are rare!

<sup>1</sup> Johnny II <sup>2</sup> away II.

#### XXVIII

# [HEH HOW, JOHNY LAD]

#### A

HEH how, Johny lad, 1 ye're no sae kind's ye sud ha been,

Heh how,2 etc.3

Sae weel's ye might hae touzled me and sweetly pried my mow bedeen, Heh how, etc.

My father he was at the pleugh, my mither plough she was at the mill,

My billie he was at the moss, and no ane brother near our sport to spill,

The fint a body was therein, ye need na nobody fley'd for being seen:4 desisted from fear Heh how, etc.

Four-line vv in S and M; 1 my Johnie lad always M 2 Gin your voice I had na kent, I cou'd na eithly trow my een M 3 refrain always given in full S, M 4 there was nae fear of being seen M. added after v. II.:

Wad ony lad wha lo'ed her weel, hae left his bonny lass her lane,

To sigh and greet ilk langsome hour, and think her sweetest minutes gane,

O, had ye been a wooer leal, we shu'd hae met wi' hearts mair keen,

Hey how my Johnie lad, ye're no sae kind's ye sud hae been M

known; even trust

should

teased: tasted;

again

again and

all alone weep

111

But I man hae anither jo, wha's love gangs never out o' mind,

lover

And winna let the mamens pass, whan to a lass he can be kind:

moments

Then gang yere ways to blinking Bess, nae mair for Johny sal she green,

ogling pine

Heh how, etc.

В

O our Johnny's no sae kind, As I thought he wad a¹ been, He's no ha'f sae kind to me, As I thought he wad a been! He turn'd about his back to me, When I gaed to his bed yestreen O our Johnny's no² sae kind, As I thought he wad a been!

1 hae II 2 nae II.

1

#### XXIX

# [LET HIM GANG]

I

It was on a Sunday
My love and I did meet,
Which caused me on Monday
To sigh and to weep—
O to weep is a folly,
Is a folly to me:
Sen he'll be mine nae langer,
Let him gang—farewell he!

since

# [Chorus:]

Let him gang, let him gang, Let him sink, let him swim, If he'l be my love no longer, Let him gang—farewell him!

12

16

п

Let him drink to Rosemary, And I to the Thyme, Let him drink to his love And I unto mine; For my mind shall never alter And vary to and fro, I will bear a true affection To the young lad I know.

# [Chorus:]

20

24

Let him gang, let him gang, Let him sink or let him swim, If he'l be my love no longer, Let him gang—farewell him!

### XXX

#### I'LL CHEAR UP MY HEART

As I was a-walking 1 ae May-morning 2 The fidlers 3 and youngsters were making their game,

And there 4 I saw 5 my faithless lover,6 And a' my sorrows returned again.7 Well, since he is gone,8 now joy 9 gang 10 wi' him,

It's never be he that 11 shall gar me complain, I'll chear up my heart, and I will get anither,12 I'll never lay a' my love upon ane! 13

Printed in four-line verses S 1 wand'ring M 2 midsummer e'enin M <sup>3</sup> pipers M <sup>4</sup> Amang them M <sup>5</sup> spyed M <sup>6</sup> faithless fause luver M 7 Which bled a' the wounds o' my

dolour again  $M^{-8}$  since he has left me  $M^{-9}$  now omitted S; may pleasure M 10 gae M 11 that omitted S 12 another S 13 77. 6-8:

I may be distress'd but I winna complain: I'll flatter my fancy I may get anither, My heart it shall never be broken for ane. M

ll. 5-8 the same in all verses M

make

Τī

I could na get sleepin yestreen <sup>1</sup> for weeping,<sup>2</sup>
The tears ran <sup>3</sup> down like showers o' rain,<sup>4</sup>
An I had na got <sup>5</sup> greeting, my heart wad a wo had broken.

would have

And 6 o, but love's 7 a tormenting pain!

But since he is gane, may joy gae wi' him,

It's never be he, that shall gar me complain, make

I'll chear up my heart, and I will get anither: 8

I'll never lay a' my love upon ane!

H

When I gade into my mither's new house,
I took my wheel, and I <sup>9</sup> sat down to spin:

'Twas there I first began my thrift,
And a' the woers came linking in. <sup>10</sup>
It was geer he was seeking, but geer he'll na dowry

And it's never be he that shall gar me complain, For I'll chear up my heart, and I'll soon get anither: 8

I'll never lay a' my love upon ane!

20

 $^{1}$  till dawin  $M^{-2}$  greetin  $M^{-3}$  trickl'd  $M^{-4}$  like the hail and the rain  $M^{-5}$  An' had na I got S; had I na got  $M^{-6}$  For  $M^{-7}$  but love's] luve forsaken's  $M^{-8}$  another  $S^{-9}$  I omitted  $S^{-10}$  instead of ll 1-4 in v. III. M has:

Although he has left me for greed o' the siller, I dinna envy him the gains he can win: I rather wad bear a' the lade o' my sorrow, Than ever hae acted sae faithless to him.

#### IXXX

## [FALSE LUVE]

\* \* \* \*

Fals luve! and hae ye played me this <sup>1</sup>
In the simmer, mid the flowers?
I sall repay ye back agein <sup>2</sup>
In the winter, mid the showers!

11

Bot again, dear luve, and again, dear luve,
Will ye not turn again?
As ye look to ither women,
Sall I to ither men.

Othello. 2 again S.

<sup>1</sup> Herd remarks in the margin: Tune not in any collection and This seems to be made from Desdemona's song in

#### HXXX

## [WHEN I GAED TO THE MILL]

I

When I gaed to the mill my lane,
For 1 to ground my malt,
The miller-ladie kist me,
I thought it was nae fau't.
What tho' 2 the ladie kist me,
When I was at the mill?
A kiss is but a touch,
And a touch can do nae 3 ill!

by myself

IJ

8

12

O I lue 4 the miller-ladie,
And my ladie lues me,
He has sick a blyth look,
And a bonie, blinking ee!
What tho' 2 the ladie kist me,
When I was at the mill?
A kiss is but a touch,
And a touch can do nae 3 ill.

love

<sup>1</sup> A' for M <sup>2</sup> though S <sup>3</sup> na S <sup>4</sup> loo S M.

#### HIXXX

# [AS I GAED TO THE WELL]

1

As I gaed to the well at e'en,
As ony 1 honest auld woman will do,
The carl then he follow't me,
As auld carles will do.

### [Chorus:]

He woo'd me and loo'd me, A wally, how he woo'd me! But yet I winna tell to you, How the carl woo'd me.

11

As I sat at my wheel at e'en, As ony 1 honest auld woman shou'd do, The carl he came in to me, As auld carles will do.

12

[Chorus:]

He woo'd me and loo'd me &c.

1 anv S

Ш

As I gaed to my bed at e'en,
As ony 1 other honest auld woman wou'd do,
The carl then he came to me,
As auld carles will do,

16

[Chorus:]

He woo'd me and loo'd me &c.

1 any S.

#### XXXIV

#### KIST THE STREEN

ON THE LATE DUKE OF ARGYLE 1

A

1

O as I was kist yestreen!
O as I was kist yestreen!
I'll never forget till the day that I die,
Sae mony braw kisses his Grace ga'e me.

11

My father was sleeping, my mither was out, And I was my lane, and in came the duke, I'll never forget till the day that I die, Sae mony braw kisses his Grace ga'e me.

III

Kist the streen, kist the streen Up the Gallowgate, down the green:<sup>2</sup> I'll never forget till the day that I die, Sae mony braw kisses his Grace ga'e me.

<sup>1</sup> Of Hamilton W. S. [Walter Scott, on the margin] I <sup>2</sup> "Up the Gallowgate, down the Green" was the favourite promenade of Glasyow lads and lasses.

12

alone

В

Kiss ye, Jean, kiss ye, Jean,
Never let an auld man kiss ye, Jean!
An auld man's nae man till a young quean:
Never let an auld man kiss ye, Jean!

#### XXXV

#### DAINTY DAVIE 1

[Chorus:]

blessings on; head O LEEZE me on your curly pow, Dainty Davie, dainty Davie, Leeze me on your curly pow, Mine ain dainty Davie.

boards intricacies It was in and through the window broads, And all <sup>2</sup> the tirliewirlies o'd: The sweetest kiss that e'er I got Was from <sup>3</sup> my dainty Davie.

# [Chorus:]

O leeze me on your curly pow &c.

<sup>1</sup> The following song (as well as the preceding) [viz. Mass David Williamson No. XCII] was made upon Mass David Williamson on his getting with child the Lady Cherrytree's daughter, while the soldiers were searching the house to apprehend him for a rebel [D. H.]. <sup>2</sup> a' S <sup>3</sup> frae S

ΙI

It was down amang my daddy's pease, And underneath the cherry-trees: <sup>1</sup> O there he kist me as he pleas'd, For he was mine ain dear Davie.

father's

### [Chorus:]

O leeze me on your curly pow &c.

When he was chas'd by a dragoon, Into my bed he was laid down, I thought him wordy o' his room, And he's ay my dainty Davie.

16

[Chorus:]

O leeze me on your curly pow &c.

<sup>1</sup> An allusion to the name of the lady.

#### XXXVI

### [THE DUSTY MILLER]

O THE dusty miller, O the dusty miller,
Dusty was his coat, dusty was his 1 colour,2
Dusty was the kiss I got frae the miller!
O the dusty miller with the dusty coat,
He will spend a shilling ere he win a groat!
O the dusty &c.

<sup>1</sup> omitted II

<sup>2</sup> cullour I.

#### **XXXVII**

## [OH AY SIN SYNE, MINNIE]

### [Chorus:]

Oн ay sin syne, minnie, Oh ay sin syne, minnie, O my back, and o my sides: I'v a sair wyme, minnie! always since then

belly

#### 1

There came a chapman to the house,
And wow but he was kind, minnie!
He gied to me his maidenhead,
I wat he gat nae mine, minnie.

pedlar

oh

know

H

Is there any sack into this house, Or any claret-wine, minnie? Is there anything into this house, Will cure a sair wyme, minnie?

12

#### **XXXVIII**

### [STILL CAULD, AY CAULD]

[Chorus:]

Still cauld, ay cauld,
Still cauld, cauld am I,
A' the lads about the town
Canno keep the cauld frae me.

cannot

T

He bought to me a pair of shoon,

And a' to ha'd the cauld frae me,

He bad me dance till they were done,

And that wad keep the cauld frae me.

Π

He bought to me a pair of gloves,
And a' to ha'd the cauld frae me,
He bad me streek them on my loofs,
And that wad keep the cauld frae me.

12

stretch;

#### XXXXX

#### MY LOVE IS LONG A-GROWING 1

1

She looked o'er the castle-wa', She saw three lords play at the ba': "O the youngest is the flower of a', But my love is lang o' growing.

11

"O father, gin ye think it fit, We'll set him to the college yet, And tye a ribbon round his hat, And, father, I'll gang wi' him!"

\* \* \* \*

<sup>1</sup> Marginal note: A very fine tune not in any collection MSS.

#### XL

# [NEWS, LASSES!]

I

"News, lasses, news!
Gude news I hae to tell:
There's a boat fu' o' young men
Come to our town to sell!"

11

"Mither," quo' she, "father," quo' she,
"Do what ye can,
For to my bed I winna gae,
Till I get a man!"

8

will not go

#### XLI

# O DEAR MOTHER

I

"O DEAR mother, what shall I do?" O dear mother, what shall I do?" 2" Daft thing, doild thing, do as I do!"

mad; stupid

 $\mathbf{I}$ 

3

"Gin I be black, I winna be lo'ed, An gin I be fair, I winna be good : O dear mother what shall I do?"

 $^{1}$  minny M  $^{2}$  line once more repeated M  $^{3}$  canna M  $^{4}$  after this added: If I be lordly, the lads will look by me M.

#### XLII

#### I'LL MAKE YE BE FAIN TO FOLLOW 1

I

soldier

As late by a soger <sup>2</sup> I chanced to pass, I heard him courting <sup>3</sup> a bonic young lass,

honey

"My hinnie, my life, my dearest," quoth he,
"I'll make ye be fain to follow me!"

11

companions "Gin I should follow thee, 4 a poor soger lad, Ilk ane o' my commers 5 wad say 6 I was mad, For battles I never shall long to see:
I'll never be fain to follow thee."

8

12

Ш

"To follow me I think ye may be glad, A part of my supper, a part o' my bed, A part o' my bed and to lye wi' me:<sup>7</sup> I'll make ye [be] fain to follow me!"<sup>8</sup>

<sup>1</sup> follow me II <sup>2</sup> sodger II <sup>3</sup> a courtin M <sup>4</sup> you II M <sup>5</sup> cummers II M <sup>6</sup> think M <sup>7</sup> bed wherever it be M

8 Peneil note by Sir Walter Scott (probably based upon M):-

between

Atween St. Johnston's and Dundee I'll gar ye be fain to follow me.

The following verse completes the song in M:—

Come try my knapsack on your back,
Alang the king's high-gate we'll pack,
Between Saint Johnston and bony Dundee,
I'll mak you be fain to follow me.

#### XLIII

# [LET ME IN THIS AE NIGHT]

1

"O LASSIE, art thou 1 sleeping yet, Or are you 1 waking, I wou'd wit? For love has bound me hand and foot, And I wou'd fain be in, jo.

know

### [Chorus:]

O let me in this ae night, this ae, ae night,

O let me in this ae night, and I'll ne'er 2 come back again, jo.

11

"The morn it is the term-day, I maun 3 away, I canna stay:
O pity me, before I gae,
And rise and let me in, jo!

8

 $[\mathit{Chorus}:]$ 

O let &c.

 $^{1}$  are ye M  $^{2}$  no M  $^{3}$  corrected instead of will MS

1111

both; wet

The night it is baith cauld and weet, The morn it will be snaw and sleet, My shoen are frozen to my feet Wi' standing on the plain, jo.<sup>1</sup>

12

16

20

24

[Chorus:]

O let &c.

IV

I am the laird of windy-wa's, I come na here without a cause, And I hae gotten mony fa's Upon a naked wame o!'' <sup>2</sup>

belly

[Chorus:]

O let &c.

v

taking his turn of the night watch "My father's wa'king on the street, My mither the chamber-keys does keep, My chamber-door does chirp and cheep, And I dare nae let you in, jo."

[Chorus:]

"O gae your way this ae night, [&c.]
For I dare nae let you in, jo!"

<sup>1</sup> In standing here my lane, jo. M

<sup>2</sup> In coming thro' the plain, jo. M

VΙ

"But I'll come stealing saftly in And cannily make little dinn, And then the gate to you I'll find, If you'l but direct me in, jo."

[Chorus:]

O let, &c.

82

86

VII

"Cast aff the shoon frae aff your feet,<sup>2</sup> Cast back the door up to the weet, Syne into my bed you may creep And do the thing you ken, jo."

splashboard

[Chorus:]

"O well's me on this ae night, &c.
That ere I let you in, jo."

My fittstep-tread there's nane can ken For the sughin wind and rain, jo. M
 Cast up the door unto the weet,
 Cast aff your shoon frae aff your feet,
 Syne to my chamber ye may creep,
 But ye mauna do't again, jo.

footstep sounding

#### Chorus:

O leeze me on this ae night, This ae, ae, ae night! The joys we've had this ae night Your chamber-wa's within, jo! M

VIII

40

44

48

She let him in sae cannily, She let him in sae privily, She let him in sae cannily, To do the thing ye ken, jo.

[Chorus:]

O well's me on &c.

IX

But ere a' was done and a' was said, Out fell the bottom of the bed, The lassie lost her maidenhead, And her mither heard the din, jo.

### [Chorus:]

O the devil take this ae night, this ae, ae, ae night,
O the devil take this ae night, that

ere I let ye in, jo! 1

1 verses viii and ix omitted M.

#### XLIV

#### BIRKS OF ABERGELDIE

1

"Bonie lassie, will ye go,
Will ye go, will ye go,
Bonie lassie, will ye go
To the birks o' Abergeldie?
Ye shall get a gown o' silk,
A gown o' silk, a gown o' silk,
Ye shall get a gown o' silk
And coat of killiemankie."

woollen

п

12

16

"Na, kind sir, I dare nae gang,
I dare nae gang, I dare nae gang,
Na, kind sir, I dare nae gang,
My minnie she'll be angry.
Sair, sair wad she flyte,²
Wad she flyte, wad she flyte,
Sair, sair wad she flyte
And sair wad she ban me!"

sorely;

curse

<sup>&</sup>lt;sup>1</sup> calimancoe II, S <sup>2</sup> wad she flyte once more S.

#### XLV

#### FRAGMENT

I

"O my bonie, bonie May,
Will ye not rue upon me?
A sound, sound sleep I'll never get,
Untill I lie ayon thee.

beyond

11

I'll gi'e ye four-and-twenty good milk-kye, Wer <sup>4</sup> a' caft in ae year, May, And a bonie <sup>5</sup> bull to gang them by, That blude-red is his hair, May!"

calved

Ш

"I hae nae houses, I hae nae land,
I hae nae gowd or fee, sir,
I am o'er low to be your bryde,
Your loon I'll never be, sir!"

\* \* \* \*

12

<sup>1</sup> bonny S <sup>2</sup> lye S <sup>3</sup> ayont S <sup>4</sup> were S <sup>5</sup> bonnie S.

#### XLVI

## KIND-HEARTED NANSY 1

I

"I'LL go to the greenwood,"

Quo' Nansy, quo' Nansy,
"I'll go to the greenwood,"

Quo' kind-hearted Nansy.

1

"O what an I come after you?"

Quo' Wilsy, quo' Wilsy,

"O what an I come after you?"

Quo' sla, courdly 2 Willsy.

8

12

16

sly; mockpolite

111

"And what gif ye come back again?"
Quo' Nansy, quo' Nansy,
"And what gif ye come back again?"
Quo' kind-hearted Nansy.

V

"But what gif I shou'd lay thee doun?"
Quo' Willsy, quo' Willsy,
"What gif I shou'd lay the[e] doun?"
Quo' sla, courdly Willsy.

<sup>1</sup> Nancy always S <sup>2</sup> cow'rdly always S <sup>3</sup> Wilsy always S

V

"And what gif I can rise again?"
Quo' Nansy, quo' Nansy,
"And what gif I can rise again?"
Quo' kind-hearted Nansy.

VI

20

24

28

32

36

child

"O but what if I get you wi' baern?" 1
Quo' Willsy, quo' Willsy,
"O but what if I get you wi' baim?"

"O but what if I get you wi' bairn?" Quo' sla, courdly Wilsy.

VII

"If ye<sup>2</sup> can get it, I can bear't," Quo' Nansy, quo' Nansy, "If ye<sup>2</sup> can get it, I can bear't," Quo' kind-hearted Nansy.

VIII

where will; for it "Whar'l we get a cradle til'd?" 3
Quo' Wilsy, quo' Wilsy,

"Whar I we get a cradle til'd?" Quo' sla, courdly Wilsy.

IX

"There's plenty o' 4 wood in Noraway," 5 Quo' Nansy, quo' Nansy,

"There's plenty o' 4 wood in Noraway," 5
Quo' kind-hearted Nansy.

 $^1\,$ bair<br/>n $S^{-2}$ you $S^{-3}\,$ till'<br/>t $S^{-4}$ o' omitted  $MS^{-5}\,$  Norway<br/> S

X

"Whar'l we get a cradle-belt?"
Quo' Wilsy, quo' Wilsy,
"Whar'l we get a cradle-belt?"
Quo' sla, courdly Wilsy.

XI

"Your garters and mine,"
Quo' Nansy, quo' Nansy,
"Your garters and mine,"
Quo' kind-hearted Nansy.

40

44

56

X11

"Then where'l I I tye my beastie to?"
Quo' Willsy, quo' Willsy,
"Then where'l I I tye my beastie to?"
Quo' sla, courdly Wilsy.

XIII

"Ty him to my meikle 2 tae,"
Quo' Nansy, quo' Nansy,
"Ty him to my mukle tae,"
Quo' kind-hearted Nansy.

great toe

XIV

"O what gif he should run awa?"
Quo' Willsy, quo' Willsy,
"O what gif he shou'd run awa?"
Quo' sla, courdly Wilsy.

whar'l S 2 muckle S

XV

"Deil gae wi' you, steed and a'!"
Quo' Nansy, quo' Nansy,
"Deil gae wi' you, steed and a'!"
Quo' kind-hearted Nansy.

60

### XLVII

## NICOL O' COD

I

"Whan'll we be marry'd, when will
My ain dear Nicol o' Cod?"
"We'll be marry'd o' Monday,
An' is na the reason gude?"
"Will we be marry'd nae sooner,
My own dear Nicol o' Cod?"
"Wad ye be marry'd o' Sunday?
I think the auld runt be gane mad."

II

16

"Whae'll we hae at the wadding,
My own dear Nicol o' Cod?"

"We'll hae father and mother,
An' is na the reason gude?"

"Will we na hae nae mae,
My ain dear Nicol o' Cod?"

"Wad ye hae a' the hail warld? whole
I think the auld runt be gane mad."

111

"What'll we hae to the wadding,
My ain dear Nicol o' Cod?"
"We'll hae cheese and bread,
An' is na the reason gude?"
"Will we na hae nae mae,
My ain dear Nicol o' Cod?"
"Wad ye hae sack and canary?
I think the auld runt be gane mad."

24

36

40

IV

"Whan'll we gang to our bed,
My ain dear Nicol o' Cod?"

"We'll gang whan other folk gang,
An' is nae the reason gude?"

"Will we na gang nae sooner,
My ain dear Nicol o' Cod?"

"Wad ye gang at the sunsetting?
I think the auld runt be gane mad."

V

"What will we do i' our bed,
My ain dear Nicol o' Cod?"

"We will kiss and clap,
An' is nae the reason gude?"

"Will we na do nae mae,
My ain dear Nicol o' Cod?"

"Wad ye do't a' the night o'er?
I think the auld runt be gane mad."

## XLVIII

## RECKLE MAHUDIE

1

MITHER

WHARE 1 will we get a wife to you, My auld son Reckle Mahudie?

SON

What but Maggie ayont the burn; She'l make a wife right gudie.

beyond satisfactory

MITHER

I fear she'l be but a sober wife, My auld son Reckle Mahudie.

s[on]

I believe you'd hae me seek a king's dochter, But foul fa' me if I dudie!

evil befall me; do it

11

MITHER

O what'l ye hae to your wadden-feast, My auld son Reckle Mahudie?

marriagefeast

SON

A pint of brose and a good sa't herring; It'l make a feast right gudie.

oatmeal gruel

1 Where S

L

MITHER

I fear it'l be but a sober feast, My auld son Reckle Mahudie.

[son]

boiled

I believe you'd hae me hae baith sodden and roast, But foul fa' me if I dudie!

16

20

24

н

[MITHER]

whom will

folk

O wha'l ye hae at your wadden, My auld son Reckle Mahudie?

[son]

Wha but Maggie an' mysell?

It'l make a wadden right gudie.

MITHER

I fear it'l be but a sober wadden, My auld son Reckle Mahudie!

[son]

l believe you'd hae me hae an host of fouk,

But foul fa' me gin I dudie!

#### XLIX

# [THE SHEPHERD AND HIS WIFE]

A

I

The shepherd's wife cries o'er the lee: 1 2 grass-field
"Come hame will ye, come hame will ye?"

The shepherd's wife cries o'er the lee:
"Come hame will ye again e'en, jo?" evening

11

"What " will ye gie me to my supper, Gin I come hame, gin I come hame? What will ye gie me to my supper, Gin I come hame again e'en, jo?"

Ш

"Ye's get a panfu' <sup>4</sup> plumpin parrage, And butter in them, and butter in them, Ye's get a panfu' <sup>4</sup> plumpin parrage, An <sup>5</sup> ye'll come hame again e'en, jo!"

panful of well-boiled porridge

 $<sup>^{-1}</sup>$  knowe M  $^{-2}$  U. 2 and 4: Will ye come hame M  $^{-3}$  O what M  $^{-4}$  panfu' of S, o' M  $^{-5}$  Gin S, M

1V

worth

"Ha, ha, how! It's 1 naething that dow, I winna come hame, and 2 I canna come hame!

Ha, ha, how! It's 1 naething that dow, I winna come hame again e'en, jo!"

The two first verses are to be sung here, and after:

16

24

v 3

boiled

"Ye's get a cock well totled i' the pot,<sup>4</sup>
An ye'll come hame, &c.
Ye's get a cock well totled i' the pot,<sup>4</sup>
An ye'll come hame again e'en, jo!

The fourth 5 verse for the chorus: "Ha, ha, &c.

V1

"Ye's get a hen well boiled i' the pan,<sup>6</sup> An ye'll, &c.
Ye's get a hen well boiled i' the pan,<sup>6</sup> An <sup>7</sup> ye'll come hame again e'en, jo!

[Chorus:]

"Ha, ha, &c.

 $<sup>^1</sup>$  that's M  $^2$  and omitted M  $^3$  verse v omitted M  $^4$  pat S  $^5$  third MS, S  $^6$  A reekin fat hen, weel fryth'd i' the pan M  $^7$  Gin M

VII

"A well made bed and a pair of clean sheets, An 1 ye'll come hame, an ye'll come hame, A well made bed and a pair of clean sheets, An 1 ye'll come hame again e'en, jo!

[Chorus:]

Ha, ha, &c.

28

32

36

VIII 2

"A pair of white legs and a good cogg-wame, An ye'll come hame, an ye'll come hame, A pair of white legs and a good cogg-wame, An ye'll come hame again e'en, jo!" 3 bowlshaped

IX

"Ha, ha, how! that's something that dow,
I will come hame, I will come hame!
Ha, ha, how! that's something that dow,
I'll haste me 4 hame again e'en, jo!" 5

<sup>1</sup> Gin S <sup>2</sup> for verse viii M has the following substitute:—
A luving wife in lily white linens,
Gin ye'll come hame, gin ye'll come hame,
A luving wife in lily white linens,
Gin ye'll come hame again een, jo. M

<sup>3</sup> An ye'll come hame twice MS <sup>4</sup> I will come home M <sup>4</sup> after
verse ix: The two first verses of this song are to be sung

<sup>3</sup> An ye'll come hame twice MS <sup>4</sup> I will come home M <sup>4</sup> after verse ix: The two first verses of this song are to be sung before the 4th, 5th, 6th, 7th, and 8th verses as before the 3rd, and the 4th after them by way of chorus. MS.

В

1

THE shepherd-lassie cries o'er the hill: 1
"Will ye cum hame, will ye cum hame?"
The shepherd-lassie cries o'er the hill:
"Will ye cum hame 2 at e'en, joe?"

II

"What will ye gie me to my supper, To my supper, to my supper? What will ye gie me to my supper, If I cum hame at e'en, joe?"

 $^{1}$  over line 1 in a different hand: The herd's wife ca'd o'er the know  $I^{-2}$  hame omitted in I.

L

# [FRAGMENT]

Ţ

"Now take a cud, in ilka hand And bace her up and down, man, And she'll be an o' the best wives, That ever took the town, man!" cudgel beat one

1

And Jammie's turn'd him round about, He's done a manly feat: "Get up, get up, ye dirty slut, And gie to me my meat!"

worthless woman

Ш

"Say't o'er again, say't o'er again, Ye thief, that I may hear ye! I'se gar ye¹ dance upon a peat, Gin I sall cum but near ye!"¹

8

12

make it hot for you

1 you II.

LI

# [BOYSAC]

ī

The prettiest laird in a' the wast <sup>1</sup> And that was Bonnymoon, And Teukston was courageous, Cry'd for a wanton quean, And Boysac he was tendir <sup>2</sup> And might na bide nae weir, <sup>3</sup> And yet he came courageously Without or dread or fear.

[Chorus;]

O Boysac, gin ye die, O Boysac, gin ye die, O I's <sup>4</sup> put on your winding-sheet, Fine hollan it shal <sup>5</sup> be. <sup>6</sup>

12

16

11

I'd rather hae Redcastle, And a red rose in his hand, Before I'd hae ye, Boysac, Wi' thretty ploughs of land.

[Chorus:]

O Boysac, gin ye die, &c.7

 $^{1}$  west S  $^{-2}$  tender S  $^{-3}$  wear II, S  $^{-4}$  I'se II, S  $^{-5}$  shall II, S  $^{-6}$  corrected instead of And whirl't o'er your e'en I  $^{7}$  chorus in full in II and S.

war

#### LII

## WALIFU' FA' THE CAT

A

I

As I came down bony Tweedside
I heard and I wist nae what,
I heard ae wife say to another: 
"O walaway 2 fa' the cat!

knew not

alas

11

"O walaway 2 fa' the cat,
For she has bred muckle wanease,
She has opened the amry door,
And has eaten up a' our bit cheese!

8

12

much; trouble; cupboard

H

"She's 3 eaten up all 4 the bit cheese,
O' the bannocks she's no left a mote,
She has dung the hen off 5 her eggs,
And she's drown'd in the sowin'-boat.

cakes; particle driven barrel for preparing groats

 $^{1}$  anither S  $^{-2}$  waly fu' S  $^{-3}$  She has S  $^{-4}$  a' S  $^{-5}$  aff S

IV

knew box with sloping lid; mantelshelf

"O walaway 1 fa' the cat! I kend she wad never do grace, She has pist i' the backet of sa't, And has dung the bit fish aff the brace.

earthen picklingpot poison

"She has dung the bit fish aff the brace, And it's fal'n i' the master-can,2 And now it has sick a stink, It'l pizen the silly goodman."

1 walv fu' S

<sup>2</sup> maister-can S.

16

20

8

B

# [WALLIFOU FA' THE CAT

I

small few

THERE was a bonny wie ladie, Was keeping a bonny whine sheep, There was a bonny wie lassie, Was wading the water sae deep, Was wading the water sae deep, And a little above her knee, The ladie cries unto the lassie:

"Come down Tweedside to me!"

п

And when I gade down Tweedside, I heard, I dinna ken what,

I heard ae wife say t'anither:

"Wallifou fa' the cat!

Wallifou fa' the cat,

10

16

20

24

She's bred the house an wanease, She's open'd the am'ry door

And eaten up a' the cheese.

came

alas

trouble

cupboard

"She's eaten up a' the cheese, O' the kebbuk she's no left a bit, She's dung down the bit skate on the

brace.

And it is fa'en in the sowen-kit; 'Tis out o' the sowen-kit

And 'tis into the maister-kan, It will be sae fiery sa't,

'Twill poison our goodman.'']

cheese

tub for preparing groats

## LIII

# [DONALD COWPER]

Donald <sup>1</sup> Cowper and his man
They've gane to the fair,<sup>2</sup>
They've gane to court a bonie lass,<sup>3</sup>
But fint a ma was there,<sup>4</sup>
But he has gotten an auld wife,<sup>5</sup>
And she's come hirpling hame,<sup>6</sup>
And she's fa'n o'er the buffet-stool
And brake her rumple-bane.<sup>7</sup>

not one

erippling stool with sides rump-bone

## [Chorus:]

Sing 8 hey Donald, how Donald, Hey Donald Cowper! He's gane awa to court 9 a wife, And he's come hame without her.

12

 $<sup>^1</sup>$  O Donald  $M^{-2}$  Held to a Highland fair, man  $M^{-3}$  And a' to seek  $M^{-4}$  a ane was there, man  $M^{-5}$  At length he got a carlin gray  $M^{-6}$  hame, man  $^{-7}$  rumple-bane, man  $^{-8}$  Sing omitted  $M^{-9}$  seek M.

### LIV

# [SYMON BRODIE]

SYMON BRODIE had a cow, The cow was lost, and he cou'd na find her, When he had done what man could do, The cow came hame and her 1 tail behind her.

## [Chorus:]

Honest, auld Symon Brodie, Stupid, auld, doited bodie, I'll awa to the north-countree And see my ain dear Symon Brodie!

confused

Symon Brodie had a wife, And wow but she was braw and bony! She took the dish-clout aff the bink, And prin'd it to her cockernony.

11

dish-towel; plate-rack pinned; hair gathered in a

handsome

## [Chorus:]

Honest, auld Symon Brodie, &c.

1 the S.

## LV

## [TIBBIE FOWLER]

1

Tibby Fowler o' the glen, There's o'er mony wooing at her, She has lovers nine or ten,<sup>1</sup> There's o'er mony wooing at her!

## [Chorus:]

Wooing at her, kissing <sup>2</sup> at her, Clapping <sup>3</sup> at her, cannae get her: Shame fa' her filthy snout, There's o'er mony wooing at her! <sup>4</sup>

nose

11

abundance of cash Gin a lass war ne'er sae black,<sup>5</sup> If she hae the penny siller <sup>6</sup> Set her upo' Tintock-tap:<sup>7</sup> The wind'l blow the lads till 'er.<sup>8</sup>

 $^1$  Instead of this l. 1 repeated M  $^2$  pu'in M  $^3$  courtin M  $^4$  ll. 3 and 4 of the Chorus:—

money

Filthy elf, it's for her pelf
That a' the lads are wooin at her M

12

 $^5$  Be a lassie e'er sae black M  $^6$  An' she hae the name o' siller M  $^7$  the Tinto Hill eo. Lanark  $^8$  will blaw a man till her M

ш

Gin a lass war ne'er sae fair,<sup>1</sup>
If <sup>2</sup> she want the penny siller,
She may sit seven years and mair,
Afore a man'l come till 'er.<sup>3</sup>

Be a lassie e'er sae fair M <sup>2</sup> An M <sup>3</sup> U. 3 and 4:— A flie may fell her in the air, Before a man be even till her. M.

16

#### LVI

## LUMPS O' PUDDINGS

I

stole children; enough crept My daddy he stealt 1 the minister's cow, And a' we weans gat puddings anew, The dirt crap out as the meat gaed in, And wow, sick puddings as we gat then! Sick lumps of puddings, sick dads o' bread,

pieces stuck; almost

They stack in my throat and maist were my dead!

11

As I gaed by the minister's yard,
I spied the minister kissing his maid;
Gin ye winnae believe, cum here and see:
Sick a braw new coat the minister gied me!
Sick lumps o' puddings, &c.

1 steal'd S.

## LVII

### GREEN SLEEVES

1

GREEN sleeves and pudden-pyes, Come tell me where my true love lyes, And I'll 1 be wi' her ere she rise: Fidle a' the gither!

together

П

Hey ho! and about she goes,
She's milk in her breasts, she's none in her toes,
She's a hole in her a—, you may put in your nose,

Sing: hey, boys, up go we!2

Ш

Green sleeves and yellow lace, Maids, maids, come, marry apace! The batchleors are in a pitiful case To fidle a' the gither.

 $^{1}$  Pl I  $^{2}$  the tune Hey boys, up go we was well known already in the 17th century, cp. Chappell, vol. I, pp. 201-8.

## LVIII

# [THERE GAED A FAIR MAIDEN 1]

There gaed a fair maiden out to walk
In a morning of July;
She was fair, bonie, sweet and young,
But met wi' a lad unruly.

п

He took her by the lily-white hand,

He swore he lov'd 2 her truly:

The man forgot, but the maid thought on—

O it was in the month of July!

<sup>1</sup> Title: Up in the Morning early MSS and S <sup>2</sup> loo'd S.

#### LIX

# [WILLIE HE'S A BONIE LAD]

1

WILLIE he's a bonie lad, And Willie he's a braw, And what will a' the lasses do, When Willie gangs awa?

H

Black Bess she sat 1 i' the nook, And she said nought at a', For well she kend she had his heart, Before he gaed awa.

corner-seat

1 sate II.

8

## LX

# [THEY'RE A' NODDING]

I

broth

Cars likes milk and dogs likes 1 broo, Lads likes lasses and lasses lads too: And they'r 2 a' nodding, nid nid nodding, They'r a' nodding at our house at hame.

п

corner-seat know it Kate sits i' the nuik supping her broo, Deil take Kate, if she does not knou't too: And they'r 3 a' nodding, &c.

 $^{1}$  like I

2 they II

 $^3$  they I.

## LXI

And when they came by Gorgie Mills, They licked a' the monter,
The bannocks lay about there <sup>1</sup>
Like bandoliers and powder.

ground corn cakes

# [Chorus:]

Awa, Whigs, awa!
Awa, Whigs, awa!
Ye're but a pack o' lazy loons,
Ye'll do nae good ava.<sup>2</sup>

8

at all

1 their / 2 at a' II.

## LXII

Three sheep-skins and the wrong side o' them outward 1---

He's a thief and she's a loon that ca'd my wife low person a drunkard.

She is not a drunkard, but she's a pretty dancer,

4 She has a tongue intill her head to gie a mettle sharp answer.<sup>2</sup>

1 outmost MSS 2 line 4 not in II.

#### LXIII

know not if

THERE came a fidler out of France, I wat nae giff ye kend him, And he did yon wi' our good wife: Geld him, lasses, geld him!

## LXIV

kissed

We're a' kist sleeping, We're a' kist sleeping! Na fint a word o' that was true, For I was wide waking.

now not

## LXV

grandmother I hae often heard my grannam say—And she was a good auld wife O—That the kissing o' a bonie 1 lass
Wad raise the dead to life O.

1 bonny II.

## LXVI

WILL ye gang to Fife, lassie? Will ye gang to Fife, lassie? Ye's get partan-taes to pike, And ye sall be my wife, lassie!

<sup>1</sup> Fyfe *II*.

sea-crab toes; pick

#### LXVII

KEEP the country, bonie lassie,
Keep the country, keep the country,
Keep the country, bonie lassie,
Lads will a' gie gowd for ye! gold
Gowd for ye, bonie lassie,
Gowd for ye, gowd for ye,
Keep the country, bonie lassie,
Lads will a' gie gowd for ye!

#### LXVIII

I WILL kiss your wife, carl,
Wife carl, wife carl,
I will kiss your wife, carl,
Just afore your een,
And ye dare nae for your life, carl,
Life carl, life carl,
And ye dare na for your life, carl,
Say it's ill deen.

#### LXIX

8

I can drink and no be drunk, I can fight and no be slain, I can kiss a bony 1 lass, And ay 2 be welcom back again.

1 bonny II 2 ay ] I II.

#### LXX

Our John is ay in the right o't, Ay in the right o't, ay in the right o't, Our John is ay in the right o't, And I am i' the wrang mysell.

wrong

## LXXI

breeches I'LL hae Johny's 2 gray 3 breeks 1

For a' the ill he's done me yet,
And I'll hae Johny's gray breeks
For a' the ill he's done me yet,
He's done me ill and against my will,

knows

And a' the country kens o' that: Yet I'll hae Johny's gray breeks For a' the ill he's done me yet!

 $^{-1}$   $Over\ line\ 1$  (in W. Scott's hand) : I'll clout Johnie's gray breeks I  $^{-2}$  Johnny's II  $^{-3}$  grey II.

#### LXXII

alas

O HONE! O hone! I am most uneasy, Sen I hae lost my blooming daisy; He's gane to Ireland, lang time he'll tarry, An Irish lass, I fear, he'll marry.

## LXXIII

Can ye leave me so, ladie, Can ye leave me so? Can ye leave me comfortless, And take anither joe?

1 vou II.

#### LXXIV

I'll hae a piper, a piper, a piper, I'll hae a piper to be my goodman!

2

husband

#### LXXV

Fy, gar pluck and pu',
Fy, gar pu' the lilly!
Tell my daddy now,
I'll hae nane but Willy!

cause to

#### LXXVI

Whistle, and I'll cum to ye, my lad!
Whistle, and I'll cum to ye, my lad!
Gin father and mither and a' should gae mad:
Whistle, and I'll cum to ye, my lad!

# C. NURSERY SONGS; POPULAR RHYMES

## LXXVII

## KING COULL

1

Old i king Cowl was a jolly old soul,
And a jolly old soul was he,
Old king Coul he had a brown bowl,<sup>2</sup>
And they brought him <sup>3</sup> in <sup>4</sup> fidlers three,
And every fiddler was a very good fiddler,
And a very good fiddler was he.<sup>5</sup>
Fidell-didell, fidell-didell with <sup>6</sup> the fidlers
three:

And <sup>7</sup> there's no a lass in all <sup>8</sup> Scotland Compared to <sup>9</sup> our sweet Margarie. <sup>10</sup>

(The second verse is: pipers three. After repeating the first four lines:)

8

Ha-didell, how-didell with the pipers,
Fidell-didell, fidell-didell with the fidlers
three etc.

 $<sup>^1</sup>$  Our auld always M  $^2$  fill'd a jolly brown bowl M  $^3$  And he ca'd for his M  $^4$  in omitted M  $^5$  U. 5 and 6 not in M  $^6$  quo' always M  $^7$  and omitted M  $^8$  a' S  $^9$  Like our M  $^{10}$  Marjorie S, M

(Verce 3rd:).. harpers three
Twingle-twangle, twingle-twangle with 1 the
harpers,
Ha-didell etc.
Fidell-didell etc.

[4th:]... trumpeters three.

16 Twerre-rang, 2 twerre-rang with [the] trumpeters.

[5th:]... drummers three.

Rub-a-dub, rub-a-dub with the drummers,

Twerre-rang, twerre-rang with [the] trumpeters,

Twingle-twangle, twingle-twangle with [the]

harpers,

Ha-didell, how-didell with the pipers,

Fidell-didell, fidell-didell with the fidlers three:

And there's no a lass in a' Scotland

Compared to our 3 sweet Margarie.

20

 $^{1}$  went S  $^{2}$  Twarra-rang S, M  $^{3}$  our with pencil over scored old M.

## LXXVIII

# [WHEN I WAS A WEE THING 1]

TUNE: John Anderson, my joe.

Į

When I was a wee thing
And just like an elf,
A'2 the meat that e'er I gat
I laid upon the shelf.
The rottens and the mice
They fell into a strife,
They wadnae let my meat alane,

Till I gat a wife.

young rats

would not

ΙI

And when I gat a wife
She wadnae bide therein,
Till I gat a hurl-barrow
To hurl her out and in:
The hurle-barrow brake,
My wife she gat a fa',
And the foul fa' the hurle-barrow,
Cripple wife and a'.

12

16

wheel

<sup>1</sup> The song is printed in S in 6 four-line verses <sup>2</sup> All S

ш

She wadnae eat nae bacon,
She wadnae eat nae beef,
She wadnae eat nae lang-kale
For fyling o' her teeth,
But she wad eat the bonie bird
That sits upon the tree;
Gang down the burn, Davie love,
And I sall follow thee!

20

24

coleworts soiling

<sup>1</sup> Cp. R. Crawford's Down the Burn, Davie (Songs, (2) i. pp. 208-9), v. 1, lines 7, 8. MS note Herd's after v. III: vide old words to this tune in Peircy's collection, vol. [II.] p. 107 [110-11 of the first edition.]

## LXXIX

## THE DREG-SONG

I RADE to London yesterday rode On a cruket hay-cock. crooked Hay-cock, quo' the seale to the eel, Cock nae I my tail weel? turn up Tail weel, or if hare Hunt the dog frae the deer, Hunt the dog frae the deil-drummelancholy Kend ve nae John 1 Young? John Young and John Auld Strove about the moniefald. bowels Jenny Jimp and Jenny Jeus Bought a pair of jimp-deus light dancing shoes Wi' nineteen stand of feet; Kend ye nae white breek? foot soldier White breek and steel-pike lancer Kiss't the lass behind the dyke, And she whalpet a bairnie. gave birth to baby Hey hou, Harry, Harry, Monie a boat skail'd the ferry! crossed against the Monie a boat, monie a ship! current Tell me a true note,

1 Johny, S

14

19

24

29

33

40

44

48

hatched

True note, true song! I've dreg'd o'erlong, O'er lang, o'er late! Quo' the haddock to the scate, Quo' the scate to the eel: Cock nae I my tail weel? Tail weel, and gin's better. It's written in a letter. Andrew Murray said to Meg: How monie hens hae you wi' egg? Steek the door and thraw the crook, shut: bar Grape you and I's look. feel about. Put in your finger in her dock hinder end And see gin she lais thereout. She lais thereout days ane. Sae dis he days twa, does Sae 1 dis he days three, Sae dis he days four; Quo' the carl o' Aberdour. Aberdour, Aberdeen. Gray claith to the green. Gray claith to the sands. Trip it, trip it thro' the 2 lands. Thro' lands, or if hare Hunt the dog frae the deer, Hunt the deer frae the dog. Waken, waken, Willie Tod! Willie Tod, Willie Tay,

1 Say S 2 the omitted MS

Clekit in the month of May

# 192 HERD'S MANUSCRIPTS

Month of May and Averile, April Good skill o' reasons, hooks and Tentlins and fentlins. 53 eyes Yeery, ory, alie! Weel row'd five men, As weel your ten. The oysters are a gentle kin, They winna tak unless you sing. 58 Come buy my oisters aff the bing, heap To serve the shirreif and the king, And the commons o' the land,

And the commons o' the sea,

Hey benedicete! and that's good Latin.

#### LXXX

## THE NURSE'S SONG

Į

How dan, dilly dow, How den dan, Weel were your minny, An ye were a man!

mother

1

Ye wad hunt and hauk
And ha'd her o' game,
And water your dady's horse
I' the mill-dam.

hawk hold

ш

How dan, dilly dow, How dan flow'rs, Ye's ly i' your bed Till ele'en 1 hours.

12

1 eleven S

# 194 HERD'S MANUSCRIPTS

IV

If at ele'en hours
Ye 1 list to rise,

Ye's ha 2 your dinner

dressed Dight in a new guise.

desire

v

larks La'rick's legs
titlarks And titlins' <sup>3</sup> toes
And a' sick daintys

My manie shall hae.4 D[a] C[apo].5 20

16

 $^1$  you S  $^2$  hae S  $^3$  titlens S  $^4$  vv. iv and v as one four-line stanza MS, S  $^5$  here probably v. i is to be repeated S.

#### LXXXI

## [THE WREN]

[TUNE:] Lennox's love to Blanture 1

THE wren scho lyes in care's bed, In care's bed, in care's bed, The wren scho lyes in care's bed. In mickle dule and pyne O, Quhen in cam Robbin Redbreist. Redbreist, Redbreist. Quhen in cam' Robbin Redbreist Wi' succar-saps and wyn O.

she

woe; pining

pap sweetened with

"Now, maiden, will ye taste o' this, Taste o' this, taste o' this, Now, maiden, will ye taste o' this? It's succar-saps and wyn O." "Na, ne'er a drap, Robin, Robin, Robin, Na, ne'er a drap, Robin, Gin it was ne'er so fvn O."

12

sugar

1 The words Lennox's love to Blantyre not in Herd's hand. The title in S and M is: The Wren; or Lennox's Love to Blantyre 2 On the margin: hiatus valde deflend[us]. MS

111

where is;
gave

That I gied ye, that I gied ye?

And quhere's the ring that I gied ye?

And quhere's the ring that I gied ye,

Shorttempered woman soldier

Ye little cutty quyn¹O?"

20

"I gied it till a soger,

A soger, a soger,

I gied it till a soger,

A kynd sweet-heart o' myn O.''  $^2$  24

1 quean  $S^{-2}$  In Chambers's Popular Rhymes Wren answers:—

A true sweitheart o' mine, O" (p. 187).

citmouse "I gied it till an ox-ee;
An ox-ee;
I gied it till an ox-ee;

#### LXXXII

# [ROBIN REDBREAST'S TESTAMENT]

]

"Gude day now, bonny Robin,
How lang hae 1 ye been here?"
"O I've 2 been bird about this bush
This mair than twenty year.

П

"But now I am the sickest bird, .
That ever sat on brier,
And I wad mak my testament,
Gudeman, if ye wad hear.

Ш

"Gar tak this bonny neb o' mine,
That picks upon the corn,
And gie't to the Duke of Hamilton
To be a hunting-horn.

12

16

"Gar tak these bonny feathers o' mine,
The feathers o' my neb,
And gie 3 to the Lady o' Hamilton
To fill a feather-bed.

1 V

1 have S 2 I have S 3 gie it S

beak

V

bridge

"Gar tak this gude right leg o' mine
And mend the brig o' Tay:

It will be a post and pillar gude,
It'l neither bow nor bay.1

vield nor bend

VI

20

24

28

32

"And tak this ither 2 leg o' mine
And mend the brig o' Weir:
It will be a post and piller gude,
It'l neither bow nor steer.

yield nor move out of position

VII

"Gar tak these bonny feathers o' mine,
The feathers o' my tail,
And gie to the lads o' Hamilton,
To be a barn-flail.

VIII

"And tak these bonny feathers o' mine,
The feathers o' my breast,
And gie to ony bonny lad,
That'll bring to me a priest."

<sup>&</sup>lt;sup>1</sup> See Murray's N.E.D. s.v. bey; illegible in MS, a blank in S, gae in Chambers's Popular Rhymes, p. 38 <sup>2</sup> other S.

ΙX

Now in there cam my lady Wren
With mony a sigh and groan:
"O what care I for a' the lads,
If my wee lad be gone!"

36

40

 $\mathbf{X}$ 

Then Robin turned him round about,
E'en like a little king:
"Go, pack ye out at my chamber-door,
Ye little cutty quean!"

shorttempered woman

#### LXXXIII

# [THE HUNTING OF THE WREN]

Ī

- "Will ye go to the wood?" quo' Fozie Mozie,
- "Will ye go to the wood?" quo' Johnie Rednozie,
- "Will ye go to the wood?" quo' Foslin' ene,
- "Will ye go to the wood?" quo' brither and kin.

H

- "What to do there?" quo' Fozie Mozie,
- "What to do there?" quo' Johnie Rednozie,
- "What to do there?" quo' Foslin' ene,
- "What to do there?" quo' brither and kin.

ш

8

- "To slay the wren," quo' Fozie Mozie,
- "To slay the wren," quo' Johnie Rednozie,
- "To slay the wren," quo' Foslin' ene,
- "To slay the wren," quo' brither and kin.

#### IV

- "What way will we get her hame?" quo' Fozie Mozie,
- "What way will we get her hame?" quo' Johnie Rednozie,
- "What way will we get her hame?" quo' Foslin' ene,
- 16 "What way will we get her hame?" quo' brither and kin.

#### ٦

- "We'l hyre carts and horse," quo' Fozie Mozie,
- "We'l hyre carts and horse," quo' Johnie Rednozie,
- "We'l hyre carts and horse," quo' Foslin' ene,
- 20 "We'l hyre carts and horse," quo' brither and kin.

#### VΙ

- "What way will we get her in?" quo' Fozie Mozie,
- "What way will we get her in?" quo' Johnie Rednozie,
- "What way will we get her in?" quo' Fosliu' ene,
- 24 "What way will we get her in?" quo' brither and kin.

#### VII

door-posts "We'l drive down the door-cheeks," quo' Fozie Mozie,

"We'l drive down the door-cheeks," quo' Johnie Rednozie,

"We'l drive down the door-cheeks," quo' Foslin' ene,

"We'l drive down the door-cheeks," quo' brither 28 and kin.

#### VIII

"I'll hae a wing," quo' Fozie Mozie,

"I'll hae anither," 1 quo' Johnie Rednozie,

"I'll hae a leg," quo' Foslin' ene,

"And I'll hae anither," quo' brither and kin.

1 another MS.

#### LXXXIV

#### THE TOD1

T

There dwells a tod on yonder craig,
And he's a tod of might a,
He lives as well on his purchess,<sup>2</sup>
As ony<sup>3</sup> laird or knight a.

fox; rock

depredations

11

John Armstrang said unto the tod:

"An ye come near my sheep a,

The first time that I meet with 4 you,

It's I will gar ye greet a!"

cry

111

The tod said to John Armstrang again:

"Ye dare na be sae bauld a, bold

For'n I hear ony mair o' your din, for if; noise

I'll worrv a' the sheep o' your fauld a!" fold

IV

The tod he hies him to his craig,
And there sits he fu' crouss a,
And for Johny Armstrang and a' his tykes

goes hither perfectly contented collie dors

He does not care a lous a.

8

12

 $<sup>^{1}</sup>$  Marginal gloss, pencil: a fox, MS  $^{2}$  purchase S  $^{3}$  only S  $^{4}$  wi' S.

## LXXXV

yeast

# BARM, OR CUSHEN-DANCE 1

I'll trip upon trenchers, I'll dance upon dishes, My mither sent me for barm, for barm! And thro' the kirk yard I met wi' the laird, The silly poor body could do me no harm, But down i' the park I met with the clerk, And he gied 2 me my barm, my barm!

1 or cushen-dance not in S

2 gaed S.

8

#### LXXXVI

TUNE: Rakes of Mallo

I

"Sandy," quo' he, "lend me your mill,"

"Sandy," quo' he, "lend me your mill,"

"Sandy," quo' he, "lend me your mill,"

"Lend me your mill," quo' Sandy.

т

Sandy lent the man his mill, And the man got a loan of Sandy's mill, And the mill that was lent was Sandy's mill,

And the mill belong'd to Sandy.

#### LXXXVII

There was two <sup>1</sup> craws sat on a stane,

Fal de ral, &c.,

Ane flew awa and there remain'd ane,

Fal de ral, &c.,

The other seeing his neibour <sup>2</sup> gane,

Fal de ral, &c.,

Then he flew awa and there was nane,

Fal de ral, &c.

1 twa II 2 niigbour II.

## LXXXVIII

- "Auld wife, auld wife, will you go a-shearing?"
- "Speak a little louder, sir, I'm unka dull o'1 very hearing."
- "Auld wife, auld wife, shall I come and kiss ye?"
- "I think I hear some better, sir, the Lord in heaven bless 2 ye!"

<sup>1</sup> a hearing I <sup>2</sup> bliss II.

#### LXXXIX

devil's

Some say the deel's dead, The deel's dead, the deel's dead, Some say the deel's dead And buried in Kirka'dy,<sup>2</sup> And some say he's risen agen, He's risen agen, he's risen agen, And some say he's risen and run Awa wi' the Highland ladie!<sup>4</sup>

<sup>1</sup> deil always II <sup>2</sup> Kirkcaldy, town in Fifeshire <sup>3</sup> again three times II <sup>4</sup>. risen again, and danced the Highland laddie Chambers's Popular Rhymes, p. 383.

8

## XC

Some say that care kill'd the cat And fell'd her and made her to die, But I will do better than that, For the never a care will have I.

#### XCI

Cumslie stands on Cumslie hill, The water it runs by Cumslie mill, The mill and the kiln stands bonnylie: And up with the Whippers of Cumslie!

There's Cumslie lasses and Cumslie lads

\* \* \*

## XCII

## MASS DAVID WILLIAMSON

Mass David Williamson,
Chosen of twenty,
Gaed up to the pulpit
And sang Killicrankie,
Saw ye e'er, heard ye e'er,
Sickan a soudie?
Bannocks o' bear-meal,
Cakes o' croudie!

such a stir barley meal

<sup>&</sup>lt;sup>1</sup> Marginal note in pencil (Walter Scott's): When the said Preacher fled before the Philistines.

# D. MODERN SONGS IN THE POPULAR STYLE; BROADSIDES

#### XCIII

# DUNCAN GRAY

I

Can ye play me Duncan Gray?
High, hey the girdin o't,
O'er the hills and far away?
High, hey &c.
Duncan he came here to woo
On a day when we were fou',
And Meg she swore that she wou'd spew,
If he gaed her the girdin o't.

drunk vomit

But Duncan he came here again, High, hey &c. And a' was out but Meg her lane, High, &c.

one end, other end of the house He kiss'd her but, he kiss'd her ben, He bang'd a thing against her wame, But trouth I now forgot its name, But I trow she got the girdin o't. 12

16

1 Cp. The Wowing of Jock and Jynny (Bannatyne MS fol. 137) in Laing's Early Popular Poetry of Scotland and the Northern Border, Hazlitt's edition, 1895, vol. ii. p. 25, v. 1, lines 1-2:—

Robeyns Jock came to wow our Jynny, On our feist-evin when we were fow &c. 111

She took him to the cellar than, High, hey &c. To see if he cou'd do't again, High, &c.

20

24

28

36

40

He kiss'd her twice, he kiss'd her thrice, Till deil amair the thing wou'd rise, Altho' she cry'd out baith her eyes To get the lang girdin o't.

any more

IV

Then Duncan took her for his wife, High, &c.
To be the comfort of his life,
High, &c.
But she scolds away both night & day.
Without that Duncan still wou'd play,
And ay she cries: "Fy, Duncan Gray,
Come, gae me the girdin o't!"

v He bought his wife a peck of malt,

High, hey &c.

And bade her brew good swats o' that,
&c.

She brew'd it thick, she mask'd it thin,
She threw the tap, but nane wou'd run,
Till Duncan he slept 1 in his pin,
And then she got the girdin o't.

1 slipt S.

#### XCIV

#### KIND ROBIN LOO'S ME

1

ROBIN is my only joe,
Robin 1 has the art to loe,
So to his suit I mean to bow,
Because I ken he loo's me;
Happy, happy was the show'r,
That led me to his birken bower,
Whare first of love I fand the power,
And kend that Robin loo'd me.

know

birch-tree found

11

cravats
strings
tied under
the chin

moss woollen web They'l <sup>2</sup> speak o' napkins, speak o' rings,
Speak of gloves and kissing-strings,
And name a thousand bonny things,
And ca' them signs he loves <sup>3</sup> me:
But I'd preferr a smack of Rob,
Sporting on the velvet fog,
To gifts as lang's a plaiden wobb,
Because I ken he loes me.

<sup>1</sup> For Robin M <sup>2</sup> They S <sup>3</sup> of love I

# SONGS IN POPULAR STYLE 211

111

He's tall and sonsy, frank and free, Loo'd by a' and dear to me, Wi' him I'd live, wi' him I'd die, Because my Robin loves me. My titty Mary sayd to me,

sister

handsome

Our courtship but a joke wad be, And I, or lang, be made to see That Robin didna love me.

20

24

28

32

36

17

But little kens she what has been
Me and my honest Rob between,
And in his wooing, o so keen,
Kin' Robin is that loo's me!
Then fly ye lazy hours away,
And hasten on the happy day,
When: join your hands! 1 Mess John shall
say,

the minister

And mak him mine that loo's me.

V

Till then let every chance unite
To weigh our love and fix delight,
And I'll look down on such wi' spite,
Wha doubt that Robin loo's me.

- O hey, Robin, quo' she,
- O hey, Robin, quo' she,
- O hey, Robin, quo' she,
- Kind Robin loo's me!

<sup>1</sup> Join'd our hands MS, S, M; the emendation is by Chambers.

#### XCV

## BYDE YE YET

1

cheerful

Gin I had a wee house and a canty wee fire, A bony wee wifie 1 to praise and admire, A bony wee yardie aside a wee burn: Farweil to the bodies that yamer and murn!

kitchengarden complain; mourn

# [Chorus:]

be patient happen And bide ye yet, and bide ye yet, Ye little ken what may betide me <sup>2</sup> yet, Some bony wee bodie may be my lot, And I'll ay be canty wi' thinking on't.<sup>3</sup>

п

full baby When I gang afield and come hame at e'en, I'll get my wee wifie fou neat and fou clean, And a bony wee bairny upon her knee, That will cry: "Papa" or "Daddy" to me.

[Chorus:]

And bide ye yet, &c.

wife S 2 you S, ye M 3 o't S, M

ш

And if there should happen ever to be A difference atween my wee wifie and me, In hearty good humour, altho' she be teaz'd, I'll kiss her and clap her until she be pleas'd.

[Chorus:]

And bide ye yet, &c.

#### XCVI

# [O WOW, MARGET]

I

O wow, Marget, are ye in?

had to run I nae sooner heard it, but I boot 1 to rin

street Down the gate to tell ye, down the gate to tell

ye,

Down the gate to tell ye: we'l 2 no be left our skin!

H

For o, dear woman, o dear! o dear!

The like o' this was never heard since Marr's 3

year:

The French and the 'Mericains they will a' be here,

And we will a' be murdered,4 o dear, dear!

#### III

And o wow, woman, I doubt, I doubt, They will bring in black popery a' round about, And sad desolation,<sup>5</sup> and sad desolation, And sad desolation in a' the kerks <sup>6</sup> about.

 $<sup>^{1}</sup>$  bet II  $^{2}$  we will II  $^{3}$  Mar's II The Earl of Mar commanded the Highlanders against Argyle in the battle of Sheriffmuir on the 13th November 1715.  $^{4}$  murther'd II  $^{5}$  disolation II  $^{6}$  kirks II

IV

But well did I ken, that a' was nae right, For I dream'd o' red and green the whole last night,

And twa cats fighting, and twa cats fighting, And twa cats fighting: I wakened wi' a fright.

16

20

v

But hae ye na mind in this very <sup>1</sup> floor How we rigg'd out ourselves <sup>2</sup> for the Shiriffmoor, dressed Wi' stanes in our aprons, wi' stanes in our aprons, Wi' stanes in our aprons: we did them skaith, harm I'm sure!

VI

O bide a wi, Marget, I think I hear a gun—
Hout awa, woman, 'twas but me breaking wind!
I'm blyth whan it wins awa, blyth whan it wins is set free
awa,

24 Blyth whan it wins awa wi' sae little din. noise

VII

O farewell, woman, for I man <sup>3</sup> go rin, must
I wonder gif our nighbour Elspa be in,
And auld Raby Barber and auld Raby Barber,
And auld Raby Barber, and I man tell him!

<sup>1</sup> verry II <sup>2</sup> oursells II <sup>3</sup> maun II.

#### XCVII

# [ROBIN'S COURTSHIP]

1

How lang have I a batchelor been This twa and twenty year, How oft<sup>1</sup> have I a-wooing gane, Tho' I came never near!

11

For Nannie she says she winna hae me, I look sae like a clown, But, by my sooth, I'm as good as hersel, Sae I's ne'er fash my thum! 2

vex

111

spring

She says, if I could loup and dance, As Tam the miller can, Or cut a caper like the taylor: She wad like me than.

w

foolish

By my word, it's daffin to lie, My joints was <sup>3</sup> ne're so nimble, The tailor he has naething to mind But his bodkin, shears and thimble.—

1 aft S

2 thumb S

 $^3$  were S

12

v

"And how do you do, my little wi Nan, My lamb and slibrikin mouse?

sleek little

And how does your father and mother do,

20 And a' the good fok 1 i' the house?

folk

VI

"I think na 2 shame to shaw my shapes, I'se warrant ye'l guess my errand:
Ye 3 maun gang wi' me, my fair maid!"

appear personally

must

"To marry you, sir, I warrand.

24

28

32

VII

"But maun 4 belongs to the king himsel,
But no to a countrey-clown,
Ye might have said: 'Wi' your leave, fair maid,'
And letten your maun alone." 5

VIII

"O see but how she mocks me now, She scoffs me and does scorn; The man that marries you, fair maid, Man rise right soon i' the morn!

must

ΙX

"But fare ye weel 6 and e'en's ye 7 like, For I can get anither!" 8 He lap on his horse at the back o' the dyke

even as

jumped; wall

36 And gaed hame to tell his mither.

 $^{-1}$  folks S  $^{-2}$  nae S  $^{-3}$  you S  $^{-4}$  maun corrected for must MS  $^{-5}$  alane S  $^{-6}$  well S  $^{-7}$  you S  $^{-8}$  another MS

X

would not When Nan saw that, she wad na wait,

But she has ta'en the tailor,

For when a lass gets the lad she likes

'Tis better far than siller.

X

40

44

48

But when he heard that Nanse was tint,

knoll As he sat on you know,

tore; cried He ruggit his hair, he blubber'd and grat,

knocked: And to a stane daddit his pow.

skull

XII

His mither came out and wi' the dishclout

mouth She daddit about his mow:

"The deel's i' the chield, I think he's gane

mad daft:

Get up, ye blubbering sow!"

#### XCVIII

# JOHNY JOHNSTON

O Johnny Johnston was my love, But wha wad e'er hae thought it o' him? He's left me for a tocher'd lass, A dirty slut, unwordy o' him.

dowered unworthy

ΙF

marriage-But to the bridale I sall gang, feast Altho' I'm sure I was nae bidden. invited I care nae, tho' they a' should cry:

"Hech see, sirs, yonder comes the dirdam!"

slighted female (?)

When I came to the bridale-house Wow but the slut had little 'havins! behaviour For ay she rave and rugged at tore And licked a' the creechy gravins. earthen plates

12

16

A gentleman that sat neest me, next Was spearing wha was't that was aught her? is she "Indeed, sir, I think shame to tell, She's sick a silly bodie's daughter."

whose child

v

aimed threatened to throw The bride she minted wi' a bane And grin'd at me, because I said it, She said, says she: "Say that again,

recall it

And I'se gar you mak ae thing twa o't!" I

v

surely say

I trow then, when the bride saw this
She bad my love come for to please me:
He came and bad me chuse my spring,

dance

And said, says he: "What's this that grieves you?"

. . .

know

"I'm neither griev'd nor sad," says I, And that I'll let you ken to ease you, I'll dance, sae will I, gin <sup>2</sup> I like, And ye's tire first, sir, I'se assure you!"

VIII

uproar sore But when the bedding came at e'en, Wow, but the house was in a steary! The bride was frighted sair for fear That I wad tak awa her deary.

X

32

stared

My bonny love gaed 3 slow to bed, He kiss'd her, but 'twas for the fashion, And syne he glowr'd at my white skin, And syne he sigh'd and rued the bargain.

 $<sup>^1</sup>$  After verse v room for four lines, and note in the margin: four lines wanting MS  $^2$  gif S  $^3$  gae S.

#### XCIX

#### THE DAINTY DOWNBY 1

1

THERE'S a farmer near hard by, Sent out his daughter to keep the ky, Sent out his daughter to keep the ky, In the green of the dainty Downby.

cows

1

This lassie, being of a noble mind,
She went to the garden to pu' a pickle thyme, little
She went to the garden to pu' a pickle thyme,
In the garden of the dainty Downby.

III

8

12

16

Little did she ken that the laird was at hame, Little did she ken that the laird was at hame, Little did she ken that the laird was at hame, The laird of the dainty Downby.

ΙV

He has tane her by the milk-white hand,
He has tane her by the grass-greene sleeve,
He has made her to be at his command
In the green of the dainty Downby.

 $<sup>^1</sup>$  Under the title: This song is sung to a very fine old Scots tune not hitherto published in any collection of Scots musick. MS

v

"O go home, 1 go home, and tell your father this,

Go home, go home and tell your father this, Go home, go home and tell your father this, What ye've gotten in the dainty Downby!"

VI

20

24

28

32

36

The father is to this young laird gone, For to pay some rents that he was owing, For to pay some rents that he was owing To the laird of the dainty Downby.

VI

"O how is your daughter Marg'ret?" he said,

"O how is your daughter Marg'ret?" he said,

"O how is your daughter Marg'ret," he said, "Since she was in the dainty Downby?

TTTT

go bid

"Gae, gar her come and speak to me, Gae, gar her come and speak to me, Gae, gar her come right speedily To me in the dainty Downby!"

IX

When this lassie before the <sup>2</sup> young laird came, Her lover baith grew pale and wan: "O Marg'ret, Marg'ret, you've lain with a man, Since you was in the dainty Downby!"

1 hame always S

<sup>2</sup> this S.

x

"O, kind sir, you may well understand Since you made me be at your command, You made me for to be at your command, And wo to your dainty Downby!"

40

48

X

"O Marg'ret, Marg'ret, gif I be the man, If I be the man that has done ye the wrang, I shall be the man that will raise you again, Since you was in the dainty Downby."

XII

Then he has call'd upon his vassalles all, He has call'd on them baith great and small, Then he has made her there before them all The lady of the dainty Downby.

C

# [PATE'S AND MAGGIE'S COURTSHIP]

A

1

Patie came in frae the dale
Dryvin his wathers afor him,
He spyed bony Meg o' the vale,
Wha's beauty had lyk to hae smored him:
"O Meggie, O dinna ye ken
You an I's going to be married?
I had rather a broken my banes,

smothered

such a one

H

Or sickinna match had miscarried!"

ill supplied soon impudent "Patie, o wha tell'd ye that—
O' news I think they've been scanty—
That I sould a married sae shoon,
Or yet sould a been sae flanty?

 $\mathbf{C}$ 

# [PATE'S AND MAGGIE'S COURTSHIP]

В

I

As Patie came up frae the glen
Drivin his wedders before him,
He met bony Meg ganging hame,
Her beauty was like for to smore him:
"O din you 1 ken, bony Meg,
That you and I's gain 2 to be married?
I rather had broken my leg,
Before sic a bargain miscarried!"

11

"Na, Patie, o wha's teld you that— I think of news they've been scanty,— That I should be married so soon, Or yet should have been so flanty?

12

 $^{1}$  dinna ye S  $^{2}$  gaen S  $^{3}$  flantly S

ask

well

indoors

balls of thread

cloth

scant

#### A

I shanna be married the year, shall not Tho' I were courted be twenty, Sae, Patie, ve need na to speir, ask For weel a wat, I dinna want ye!" well I wot

16

20

24

28

32

"Meggie, what gars ye to tant? hesitate Altho' that I hae na a mailin, farm The lad that haes gear will ne'er want furnishing Nor nether a half nor a hale ane. for either My father has an auld meare, An yours haes a cow and a filly, An we'll no want plenty o' gear, So,1 Meggie, be na sae ill-willy!" spiteful

IV

"Well, Patie, I dinna ken, Unless ve wad speir at my daddy, For we're weel-bodden'd there ben, provided; An I canna say but I am reddy. We hae walth o' yarn an clews, To mak one a cot and a jimpy, coat; bodice An plaidding well scoured for trews: woollen If ye get it I sanna scrimp ye." shall not;

1 Tho' MS

В

I winna be married the year, Suppose I were courted by twenty, Sae, Patie, you need nae mair spier,<sup>1</sup> For weel a wat I dinna want ye!"

16

20

24

28

32

III

"Now, Maggie, what makes you 2 sae sweer? slow
Is't 'cause that I henna a maillen? have not;
The lad that has plenty o' geer
Need ne'er want a half or a haill ane. whole
My dad has a good grey mare,
And yours has twa cows and a filly,
And that will be plenty o' geer,
Sae, Maggie, be no sae ill-willy!"

IV

"Indeed, Patie, I dinna ken,
But first you 3 maun spear 4 at my dady,5
You'r as well born as Ben,
And I canna say but I am 6 ready.
Ther'se plenty o' yearn 7 in clues,
To make me a coat and a jimpy,
And plaiden enough to be trews:
Gif ye get it, I shanna scrimp ye."

 $<sup>^{1}</sup>$  spear S  $^{2}$  maks ye S  $^{3}$  ye S  $^{4}$  speir S  $^{5}$  daddy S  $^{6}$  I'm S  $^{7}$  yarn S

bargain

A

v

good befall

"Fair fa' ye, Meggie, for that!

I's e'en let a smackie gae wi' ye!

May my neck be as lang as my leg,

May my neck be as lang as my leg, If I be an ill husband unto ye!

36

40

44

48

52

clothes Haste ye, mak reddy your claiths,
dress An busk ye gin this day fifteen days,

An tell yer father the news,

son-in-law That I'm his gudson in great kindness."

VI

wren Meggie, as blyth as a wran
tiding over;
weather
way Bodding a blast o' ill wather,
An a' the get singing she ran,
To tell the news till her father.

To tell the news till her father.
But ay the auld man cryed:

by "He'l nae be o' that mind or Sunday!"
says "Ther'[s] nae fear o' that," saes Meg,

"For I gat a kiss to the bounty."

VII

"An what was the matter o' that? It was naething out o' his pocket; I wish the news was true,

hooked That we had him fairly heucket,

В

v

"Now fair fa' ye, my boney Meg,
I's let a wee smacky fa' on ye:
May my neck be as lang as my leg,
If I be an ill husband unto ye!
Sae gang your way hame ee' now,
Mak ready gin this day fifteen days,
And tell your father the news,
That I'll be his son in great kindness."

36

40

just now

# A

For Patie's very good lad An wather's has little frae twenty, And monny gud triffles beside: He's nae to fling at gin he wants ye!"

#### VIII

56

60

64

68

72

little while
house

In a we whyle after that,
Wha cam to the bigging but Patie,
Weel drest in a bra new coat,
And wow, but he thought himself pretty!
His bonnet was little frae new
loop; loophole
An in it a loup and a sletty,
A ribbon drawn thro' it sae blue,

dangle;
coat

To bab at the neck o' the cotty.

#### IX

Patie cam in wi' a strain, stride Says: "Peace be in the bigging!" house "Y're welcome!" co' William, "com ben, come to the other end Or I wis it may rive frae the rigging! tear away; ridge of Cum in ver ways, Pate, an' sit down, roof An tell's a' your news in a hurry, An, Meggie, gae ve i' the time, Put on the pat wi' the purry!" milkporridge

В

V1

It was nae lang after that,
Wha came to our bigging but Patie,
Well drest in a bra new coat,
And wow, but he thought himsel 1 pretty!
His bannet was little frae new,
In it was a loup and a slitty,
To tye in a ribbon sae blue,
To bab on 2 the neck of his coaty.

44

48

52

56

V11

Then Patie came in wi' a stend,

Said: "Peace be here to the bigging!"
"You're welcome!" quo' William, "cum³ ben,
Or I wish it may rive frae the riggin!
Now draw in your seat and sit down,
And tell's a' your news in a hurry,
And haste you, 4 Meg, and be done,
And hing on the pan wi' the berry!"

<sup>1</sup> himself S 2 at S 3 come S 4 ye S.

till it

A

X

76

80

84

88

92

Says Pate: "My news is but sma':

Yestreen I was wi' his Honnor,

An taen the lands o' Blaema

bond An set mysell under a bonnar;

An now my errant's to you,

For Meggy to help me to laber't,

afraid; But I am fear'd we'll need yir best cow, belongings Because that our hadding's but sober."

ХI

through Says William: "To hurl ye throw,
I's be at the cost o' the brydal,
throat We's cut the hass o' the ew,
lateris
dolor
broth An that'll be plenty o' bree,

wells; Sae lang as our wa's is na reested, neighbours And I think that the niburs an we

Be that [be] nae [that] ill feasted."

XII

Says Pate: "That'l do weel,
broth An I'll gie them brose i' the mornin
colewort O' kail that was made yestreen:
I lyk them ay best i' the forenoon."—

В

VIII

Quo' Patie: "My news is nae thrang:
Yestreen I was wi' his Honour,
I've taen three riggs of bra land,
And hae bound mysell under a bonour;
And now my errand to you
Is for Meggy to help me to labour,
I think you maun gee's 1 the best cow,
Because that our hadden's but sober."

60

64

68

72

76

not stirring

an acre of arable land bond

give us

IX

"Weel, now to help you throw,<sup>2</sup>
I'll be at the cost of the briddal,
I's cut the craig of the ewe
That had amaist deid of the side-ill.
And that'll be plenty of bree,
Sae lang as our well is nae reisted,
To all the good neighbours and we,
And I think we'll be no that ill-feasted."

throat

soup

 $\mathbf{X}$ 

Quo' Patie: "O that 'ill do weel, And I'll gi'e you brose in the morning O' kaill that was made yestreen, For I like them best in the forenoon."—

<sup>1</sup> gie's S <sup>2</sup> through S

Α

Blind Robin, the pyper, did play, An a' body danc't that was within, An ay the niburs and they He'd the wi stouppie a-fillin.

held; pint; refilling

B

Sae Tam, the piper, did play, And ilka ane dane'd that was willing, And a' the laive they ranked through, And they held the stoupy ay filling.

rest of the

ΧI

The auld wives sate <sup>1</sup> and they chew'd,
And when that the carles grew nappy,
They danced as well as they dow'd,
Wi' a crack o' their thumbs and a flappie.<sup>3</sup>
The lad that wore the white band,
I think they ca'd <sup>2</sup> him Jammie Mather,
And he took the bride by the hand,
And cry'd to play up Maggie Lauther.<sup>4</sup>

men; tipsy could shuffle

80

84

<sup>1</sup> sat S

<sup>2</sup> cau'd S

<sup>&</sup>lt;sup>3</sup> kappie S [The signal to change the movement in the dance, when the dancers snap their fingers and shuffle their feet.]

<sup>4</sup> Lauder S.

CI

# [THE BAGRIE O'T]

1

WHEN I think on the world's pelf, And how litle I have to myself, I sigh, when I see my threedbair coat And sing: fowl faa the geer and the bagree 4 o't!

ill; trash

houses

scarce

cleanse; cow-house

frieze

П

For Jocke that was wont to hold the plow, Is now laird of lands and biggings a' new, An he that was the laird is scares worth a groat:

And sing: fowl faa the geer and the bagry 8 o't!

111

And Jeny that was wont to muck the bier, Is now clade up in rich attier, And she that was the lady in ane old frees

coat---And fowl faa the geer &c.

ΙV

There ar non accownted nowadays,

But those that are rich in worly ways,

And he that wants money is cownted but a sott,

fool

And sing: fowl faa the geer &c.

16

20

v

But that shall never trowble me, My minde shall keep my fancy free, And whill I have a penny I'll call for a pot, And sing: fowl faa the geer &c.

FINIS.

CII

A

# [THE DAY BEGINS TO PEEP]

1

The day begins to peep,
And the birds sings sweet and cheary,
But I man rise and greet,
And think upon my deary.

4

8

12

16

must; cry

11

I ne'er can sleep a wink, Tho' ne'er so wet and weary, But ly and cry and think Upon my absent deary.

TTT

rest

When a' the lave's at rest, Or merry, blyth and cheary, My heart's wi' greif opprest, I am dowie, dull and wearie.

mournful

IV

It was but yesterday—<sup>1</sup>
O how can I be cheary?—
That yon wise wife did spae,
I ne'er would see my dearie.

foretell

<sup>1</sup> yisterday II

v

And yestreen I dream'd a dream, That I was blyth and chearie Upon a bonny green, And cracking wi' my dearie.

20

24

28

32

86

chatting

٧ı

Syne I thought 1 a ghaist appear'd, Its looks sae grim wad fear ye, Syne in aneeth the yeard It vanish't wi' my dearie.

Then; ghost

under the

VII

I have ay been dowie since,
I am dull and wae and irie,
For I dream'd it mair nor ance,
That I had tint my dearie.

mournful easily startled

lost.

VIII

The ravens round me crow'd, Wi' cry sae wild and dreary, The death-watch chiks loud, loud, Sic omens makes me irie.

clicks

such

IX

The cock craw'd thrice yestreen, Nae wonder I am irie, On the can'le a spale <sup>2</sup> was seen: The gude preserve <sup>3</sup> my dearie!

 $<sup>^{1}</sup>$  though I  $^{2}$  spaill II; [when the tallow on a burning candle curls in the form of a chip, this is considered as ominous of death].  $^{3}$  priserve II.

В

wet

wake

O wat, wat—O wat and weary! Sleep I can get nane For thinking on my deary. A' the night I wak,<sup>1</sup> A' the day <sup>2</sup> I weary, Sleep I can get nane For thinking on my dearie.

1 wake II

<sup>2</sup> night II.

# CIII

# [UP IN THE MORNING EARLY]

[Chorus:]

Up i' the morning, up i' the morning, Up i' the morning early, Up i' the morning's no for me, And I canna get up so early!

ī

Ye men that has your wives in bed,
It's needless to bid you rise early,
Ye may kiss them and clap them, nae mair's to
be said,

Nae matter you do not rise early.

11

But we young lads that hae lasses to prie taste
And gets but a smack of them rarely:
Take care that Geordie Swine does not see,

Nae matter you do not rise early.

111

But if nine months should produce a live mouth,
And the loun get wit of the fairly,
Then Geordy comes to us, and wi' a great rout
You maun greet three Sundays sairly.

IV

stool of repentance the minister Then up the creepy you maun steal And pray to Mass John for to spare you, But he'll look at ye as gin ye were the deil, In the twilight or morning early.

#### CIV

# THE WINTER IT IS PAST

1

The winter it is past and the summer's come at last,

And the small birds sing on every tree;
The hearts of these are glad while mine is very sad.

While my true love is absent from me.

7.1

I wou'd na think it strange the wide world for to range,

If I cou'd obtain my delight,1

But here in Cupid's chain I'm obliged to remain And in tears for to spend the whole night.

H

The ribbons I will 2 wear and I'll comb down my hair,

And I'll dress in the velvet so green,

Straightway I will repair to the Curicle of Cul-

2 And there I'll hear tidings from him.

 $<sup>^1</sup>$ heart's delight R[oxburghe Ballads]  $^2$  A livery I'll  $\it R$   $^3$  Curragh of Kildare  $\it R$ 

IV

With patience I 1 did wait till he ran for the plate, Thinking young Johnston for to see,

But Fortune prov'd unkind to this sweetheart of mine,

And he's gone to the Logans 2 from me.

v

16

20

24

28

All youth that are in love and cannot it remove, You pity'd are for to be;

Experience makes me know that your hearts are full of woe,

Since it fared once so with me.3

VI

O my love is like the sun in the firmament doth run,

That is always both constant and true,
But yours is like moon that wanders up and down:
Every 4 month it is new.

VII

But farewell my joy and heart, since you and I must part;

Ye're the fairest of all I do see,<sup>5</sup> I never do design to alter my mind, Altho' you'r below my degree.<sup>6</sup>

 $^1$  she R  $^2$  to Lurgan  $[in\ {\rm Armagh}]\ R$   $^3$  Since my true love is absent from me R  $^4$  And in e. R  $^5$  f. that e'er I did see R  $^6$  after v. vii: The musick of the preceding song may be found in Oswald's Collection of Scots tunes,  $[book\ {\rm X},\ p.\ 9]$  and is very fine.

# CV

# LOVE IS THE CAUSE OF MY MOURNING

I

BENEATH a green willow's sad ominous shade A simple sweet youth extended was laid, They asked what ail'd him, when sighing he said: 4 "O love is the cause of my mourning!

"Long lov'd I a lady, fair, gentle and gay, And thought myself loved for many a day, But now she is married, is married away: 8 And love is the cause of my mourning!1

#### 111

"And when deck'd as a bride to the kirk she did

With bridemen and maidens, with pomp and with She smil'd in appearance, she smil'd, but was woe:

1 asterisks after vv. ii. and iii. S.

12 O love is the cause of my mourning!

IV

"And when I had seen my love taken to bed, And when they all kissed the bridegroom and bride,

Heavens! thought I, and must he then lye by her side?

O love is the cause of my mourning!

v

"Now dig me, companions, a grave dark and deep,

Lay a stone at my head and a turf at my feet, And O, I'll lye down, and I'll take a long sleep, Nor waken for ever and ever!"

# CVI

# [AS I CAME IN BY EDINBURGH TOWN]

1

As I came in by Edinburgh town, And in by the banks of the city O, And there I heard a young man cry, And was nae that great pity O?

# [Chorus:]

And still he cry'd his Nannie O, His weelfar'd, comely Nannie O, And a' the warld shall never know The love that I bear to my Nannie O!

well featured

11

For I'd rather hae Nannie in her smock, Because she's blythe and bonny O, Before I'd hae Jean with 500 mark Besides a' she cou'd gie me O.

[Chorus:]

And still &c.

Ш

Go saddle to me the black, the black, The broun was ne'er so bonny O, And I'll gae thro' yon misty muir, And see gin I meet my Nannie O.

16

20

moor

[Chorus:]

And still &c.

IV

basket

O gather weel and fill your criel, And all for the love of my Nannie O: A man that loes his mistress weell, Dear, vow, but he thinks her bonny O!

[Chorus:]

And still &c.

# E. SONGS BY KNOWN AUTHORS

# CVII

# HALLOW FAIR

[ROBERT FERGUSSON]

TUNE: Ffy, let us a' to the brydal &c.

1

THERE'S fouth of braw Jockies and Jennys Comes well busked into the fair, With ribbons on their cockernonies And fouth of 1 fine flour in their hair. Maggie 2 she was sae well busked, That Willie was ty'd to his bride; The pounie was ne'er better whisked Wi' cudgell that hang frae his side.

plenty dressed coiled hair

pony

11

But Maggie was wondrous jealous To see Willie busked sae braw, And Sawney he sat in the alehouse And hard at the liquor did caw.

Sing farell, &c.

call

1 o' S, M

<sup>2</sup> Oh Maggie M

There was Geordy, that well lood 1 his lassie,
He took the pint-stoup in his arms,
And hugg'd it and said: "Trouth, they're saucy,
That loos na a good father's bairn!"

Sing farell, &c.

15

20

25

111

There was Wattie, the muirland ladie,

colt That rides on the bonny grey coutt,

hireling With sword by his side like a cadie,

cattle To drive in the sheep and the knoutt.

His doublet sae well 2 it did fit him,

It scarsely came down to midd-thigh,

powdered With hair pouther'd, hatt and a feather,

And housing att courpon and tee.3

Sing farell, &c.

IV But Bruckie play'd boo to 4 Baussie, bellowed And aff scoured the coutt like the win': Poor Wattie he fell in the causie, causeway 30 And birs'd a' the bains in his skin, bruised; bones His pistolls fell out of the hulsters, smirched And were a' bedaubed wi' dirt, The foks 5 they came round him in clusters, Some leugh and cry'd: "Lad was you hurt?" laughed 35 Sing farrell, &c.

 $^1$  lov'd S, M  $^2$  weel S, M  $^3$  The horse-furniture at the erupper and the nose and head [Grosart].  $^4$  to the S  $^5$  folks S

v

But coutt wad let naebody stir 1 him,
He was ay sae wanton and skeech,
The packman's stands he o'erturn'd them,
And gard a' the Jocks stand abeech
Wi' sniring behind and before him,
For sick is the mettle of brutes;
Poor Wallie, and wae's me for him,
Was fain to gang hame in his boots.
Sing farrell, &c.

40

45

50

55

skittish

made; stand off snorting

VI

Now it was late in the ev'ning,
And boughting-time was drawing near,
The lasses had stench'd their greening
With fouth of braw aples and beer:
There was Lillie and Tibbie and Sibbie,
And Ceicy on the spinnell could spin,
Stood glowring at signs and glass-winnocks,
But deil a ane bade them gang <sup>2</sup> in.
Sing farell, &c.

foldingtime satisfied; yearning plenty

spindle staring; windows

VII

God guide's! saw you ever the like o' it? See yonder's a bonny black swan, It glowrs as't wad fain be at us, What's yon that it hads in its hand?

holds

1 steer S, M

<sup>2</sup> come S, M

stupid fool heap "Awa, daft gouk," crys Wattie,
"They're a' but a rickle of sticks.
See there is Bill, Jock and auld Hackie,
And younder's Mess John and auld Nick!"
Sing farell, &c.

60

#### VIII

present slyly village Quoth Maggie: "Come buy us our fairing!"
And Wattie right sleely cou'd tell:
"I think thou're the flower of the claughing,
In trouth, now I'se gie you mysell!"
But wha wou'd hae thought it o' him,
That ere 1 he had rippl'd the lint?
Sae proud was he o' his Maggie,
Tho' she did baith scalie and squint.2
Sing farell, &c.

 $<sup>^{1}</sup>$  e'er S  $^{2}$  scalie and squint are synonymous, but are often used as one epithet.

# CVIII

# TWEEDSIDE

[LORD YESTER]

1

When Meiggy <sup>2</sup> and me were acquaint
I carried my noddle fu' hie:
Nae lintwhite on a' the gay plain,
Nor goudspink sae bony as she!
I whistled, I piped and I sang,
I woo'd, but I came nae great speed,
Therefore I man wander abroad
And lay my banes over the Tweed.

head linnet goldfinch

must

11

To Meiggy 3 my love I did tell,
Sa't tears did my passion express,
Alas! for I loo'd her o'er well,
And the women loo sic a man less.
Her heart it was frozen and ca'ld,4
Her pride had my ruin decreed,
Therefore I will wander abroad
And lay my banes far frae the Tweed.

12

16

such

 $^{1}$  Original of Tweedside MS  $^{2}$  Meggy S  $^{3}$  Meggy S. Meigy MS  $^{4}$  cauld S.

# CIX

# SONG WROTE BY MR. JAMES KERR OF KILDRUMMY

ON BEING DESIRED TO MARRY A RICH OLD WOMAN

TUNE: Tweedside

1

My father would have me to wed
A woman decripit and old:
There'll' come nane like her to my bed,
Tho' she had a tun fu' of gold.

ΙT

I value nae riches at a',

There's 2 ae thing I look to above:

Although my poor fortune be sma',

Yet I'll hae the lassie I love.

П

A' sordid low ends I do hate,

True love maun be free and unforc'd,

Though poverty shou'd be my fate:

I'll ne'er from my choice be divorc'd!

<sup>1</sup> They'll MS

<sup>2</sup> There'se MS

# CX

# PITCAITHLY GREEN

[THE EARL OF KINNOULL]

1

One morning as I walk'd
In high time of the year,
When sporting nymphs do frisk about
To drink the water clear:

11

Amongst the rest I spy'd a nymph,
Whose beauty did excell
The crowds of nymphs that now resort
At fam'd Pitcaithly well.

ш

With dying looks I viewed her,
I could not shun but say:
"Pray, make me your physician!"
She blusht and said me nay.

IV

I asked her to take a walk,
She fear'd we would be seen—
"We'l take a walk through woods and groves
In our Pitcaithly Green."

16

20

24

28

32

V

Our striveing much at last
Kind Nature took my part,
We walk['d] by [Earn']s pleasant streams,
Till Jeanie won my heart.

VI

"Were I sole monarch of the globe,
I'd give it all to thee,
For all the maids about the well
My Jeanie bears the gree."

palm

VII

When I come home at night,
Refresh't with country air,
Each courts his mistress up and down,
And I my Jeanie fair.

VIII

We dane'd right kind upon the green
And all so merrily,
Pitcaithly wells invite you all:
Come here, brave company!—

When I go to my bed at night
With Love and Care opprest,
My Jeanie's image still prevents
And robs me of my rest.

36

40

44

X

If I were but so blest
As freely call thee mine,
I'd treat you in my father's house
With country-chear that's fine.

XI

And if there be no downy beds,
We'l chuse a place unseen,
Where the young swains do often shape
Their nymphs a gown of green.

# CXI

# THE TURNIMSPIKE

[DOUGAL GRAHAM]

HERSEL pe Highland shentleman, Pe auld as Pothwel brig,1 man, And mony alterations seen Aman 2 the Lawland whig, man. fal, &c.

п

First when her to the Lawlands came Nainsel 3 was driving cows, man, himself There was nae laws about him's nerse,4 breeches About the preeks or trouse, man.

TII

Nainsel 5 did wear the philabeg,6 kilt The plaid prick't 7 on her shouder, The gude claymore hang pe her pelt, De 8 pistol sharg'd wi' pouder.

> <sup>1</sup> prig S <sup>2</sup> Amang S <sup>3</sup> Nainsell S <sup>4</sup> narse S <sup>5</sup> Nainsell S 6 philapeg S 7 prik't S 8 The S

12

pinned

But for whereas these cursed preeks, Wherewith man's nerse 1 is locket, 2 Ohon that ere she saw the day, For a' her houghs be 3 brogit! 4

16

20

24

28

pricked

 $\mathbf{v}$ 

Everything in de <sup>5</sup> Highlands now Be <sup>6</sup> turn'd <sup>7</sup> to alteration, The soger <sup>8</sup> dwall <sup>9</sup> at our door-sheek, <sup>10</sup> And dat's <sup>11</sup> de <sup>12</sup> great vexation.

entrance

VI

Scotland be turn'd <sup>13</sup> a Ningland now, And laws pring on de cager, <sup>14</sup> Nainsel wad durk him for his <sup>15</sup> deeds, But oh! she fear <sup>16</sup> de soger. England exciseman stab with the dirk

VII

Another law comes <sup>17</sup> after dat, <sup>18</sup>
Me never saw de like, man,
They mak a lang road on the crund,
And ca' him Turnsumpike, <sup>19</sup> man.

ground turnpike

 $<sup>^1</sup>$ narse S $^2$ be lockit S $^3$ pe S $^4$ prokit S $^5$ The S $^\circ$ Pe S $^7$ turn't S $^8$ sodger S $^9$ dwal S $^{10}$ door cheek S $^{11}$ that's S $^{12}$ te S $^{13}$ turn't S $^{14}$ cadger S $^{15}$ hur S $^{16}$ fears S $^{17}$ came S $^{18}$ that S $^{19}$ turnimspike S

VIII

And wow she pe a ponny road
Like Louden corn-rigs, man,
Where twa carts may gang on her,
And no preak 1 other's legs, man.

1X

32

44

48

cheaper going They sharge a penny for ilka hors,
(In troth, they'l be na 2 sheaper,)
For nought but gaeng 3 upo' the crund,
And they gie me a paper.

X

The tak the horse than pe the head,
And there they make them stand, man,
I teld 4 them that I seen the day,
They had na sic command, man.

Υī

must

Nae doubt <sup>5</sup> nainsel man <sup>6</sup> draw his purse And pay them what him's like, man, I'll see a shudgment on his store, That filthy turnsumpike,<sup>7</sup> man.

XII

But I'll away s to the Highland hills, Where s ne're a ane sall turn her, And no come near your turnsumpike, Unless it pe to purn her. fal, &c.

<sup>&</sup>lt;sup>1</sup> break S <sup>2</sup> nae S <sup>3</sup> gaen S <sup>4</sup> tell'd S; v. X omitted M <sup>5</sup> doubts S <sup>6</sup> nainsell maun S <sup>7</sup> turnimspike S <sup>8</sup> awa S <sup>9</sup> Whare S.

# TIMBER STAIRS

[ALEXANDER NICOL]

1

O Peggy, dinna say me na,
But grant to me the treasure
Of love's return; it's unka bra,
When ilka thing yields pleasure.
Nae pleasure is like love's return,
Dear Peggy, grant it to me!
Nae mair wi' coy slighting spurn,
Whan I my love do shew thee.

very pretty

11

The forrest-birds example shew,
My handsome, bonny lassie,
That lovers shou'd na single go:
Therefore be na mair sawey,
But yield unto my fond desire,
My dearest, charming jewel,
And quench the flame of Cupid's fire
That burns me up like feuell!

12

111

Thy face so beautifull and gay
Engageth me to love thee,
Thou'rt sweeter than the flowers in May,
There's 'n nane I'll prize above thee.
Thy wit shin'd so into my eyes
Aboon a' human creatures,
That Cupid caught me as a prize,
Beholding thy fine features.

20

24

28

32

above

ΙV

right fully steps The ways of virtue, Peggy, trust
I will observe fu' brawly,
I'll shun the staps of Venus' lust,
Whan ithers wi' them dallie.
Up stairs, down stairs,<sup>2</sup>
Timber stairs fear me:
I pray you, drap your foolish fears,
Dear Peggy, and come near me!

<sup>&</sup>lt;sup>1</sup> Therse MS

<sup>&</sup>lt;sup>2</sup> down stairs twice Nicol.

# F. ENGLISH AND IRISH SONGS

#### CXIII

# SONG MADE ON THE SIGN OF MR, THOS. TOD

TOWN CLERK OF MUSSLEBURGH

There is painted thereon a fox running away with a goose with this motto: Oportet vivere.

Wou'D1 you have law for writer's dues? To Mussleburgh repair O, The town-clark's sign there plainly shews, That ev'ry thing is fair O.

H

A fox picks up a goose-she cries: "Why, sure, Sir, this is theiving!" In good Law-Latin he replies: "We vermin must have living!"

1 would II.

#### CXIV

#### THE MILLER OF DEE

Ι

There was a jolly miller once,
Liv'd on the water of Dee,
He wrought, he sung 1 frae morn to night,
No lark more blyth than he,
And thus 2 the burden of his song 3
For ever us'd to be:
"I care for naebody,4 no, not I,
Since nobody cares for me!

Τſ

S

12

16

"I live by my mill, God bless her!
She's kindred, child and wife,<sup>5</sup>
I would not change my station
For any other in life.
No lawyer, surgeon or doctor
E'er had a groat from me—
I care for nobody, no, not I,
If nobody cares for me!"

<sup>1</sup> and sang S <sup>2</sup> this S <sup>3</sup> sang S <sup>4</sup> nobody S <sup>5</sup> lines 1 and 2 quoted by Scott in The Monastery (Border Edition, p. 158): "as the old song says,

I live by my mill, God bless her, She's parent, child, and wife." H

When spring begins his merry career,
Oh how his heart grows gay!
No summer's drought alarms his fears,
No winter's sad decay.
No foresight mars the miller's joy,
Who'se wont to sing and say:
"Let others toil from day to day,
I live from day to day!"

20

24

28

32

1 V

Thus like the miller bold and free
Let us rejoice and sing:
The days of youth are made for glee,
And time is on the wing!
This song shall pass from me to thee
Along this jovial ring,
Let heart and voice and all agree
To say: "Long live the king!"

#### CXV

# AS I WALK'T BY MYSELF

Tune: Green Sleeves

As I walk't by myself, I said to myself,
And myself said again to me:
"Look well to thyself, take care of thyself,
For nobody cares for thee!"
Then I answer'd to myself and said to myself
With the selfsame repartee:
"Look well to thyself, or not to thyself:

8

It's the selfsame thing to me!"

# CXVI

#### MERRY SHERWOOD

1

As blyth as the linnet sings in the green wood, So blyth we'll wake, we'll wake the morn, And through the wide forest of merry Sherwood We'll wind the bugal bugal horn.

bugle

H

Brave Scarlet and John, who were never 1 subdu'd, Gave each his hand his hand sae bold: "We are caught in 2 the forest of merry Sherwood! 8 What say my hearts, my hearts of gold?"

111

Our arrows shall drink of the fallow deer's blood, We'll<sup>3</sup> hunt them o're, we'll<sup>3</sup> hunt them o're the plain,

And through the wide forest of merry Sherwood 12 Ffast, ffast shall flye shall fly invaine.4

 $<sup>^1</sup>$  could ne'er be  $Bl[ackbird] \ ^2$  And we'll range through B  $^3$  Will MS  $^4$  no shaft shall fly in vain Bl

IV

The sheriff attempts to take bold Robin Hood, Bold Robin disdains disdains to fly: "Let him come when he will, we'll in merry Sherwood

Vanquish, vanquish, boys, or die!"

<sup>1</sup> Let him come when he will, in merry Sherwood We'll vanquish &c. Bl.

16

#### CXVII

# WHAT'S THE SPRING BREATHING JESSMIN AND ROSE]

TUNE : Tweedside

WHAT's the spring breathing jessmin and rose, Or the summer with all its gay train, Or the plenty of autumn to those Who have barter'd their freedom for gain?

# [Chorus:]

Let the love of our king's legal right To the love of our country succeed, Let friendship and honour unite And flourish on both sides the Tweed!

11

No sweetness the senses can chear, That corruption and bribery do blind, No calmness that gloom ever clear, For Honour's the sun of the mind!

[Chorus:]

Let the love, &c.

12

111

Let virtue distinguish the brave,
Place ritches in lowest degree,
Think him poorest who can be a slave,
And richest who dares to be free.

[Chorus:]

16

20

Let the love, &c.

IV

Let us think how our ancestors rose, Let us think how our ancestors fell! 'Tis the rights they defended, 'tis those They bought wi' their blood we do sell.

 $[\mathit{Chorus}:]$ 

Let the love, &c.

# CXVIII

## KING JAMES the 7ths LAMENTATION

1

I MARRIED an Italian Queen <sup>1</sup>
My greatness which confounded,
Her father's poor estate's well known,
Four score of miles surround it.

H

With monks and friars and lazy priests <sup>2</sup>
And popish conjurations
They pull'd me down, I lost a crown
And three brave, warlike nations.<sup>3</sup>

 $^{1}$  marginal note (in pencil): adajo  $^{2}$  preists I  $^{3}$  after verse ii: cetera desunt II.

## CXIX

Tune: The Bonnie Black Laddie, 1 by the Princess Sobieskie [sic].

\* \* \*

With roses and lillies I'l pillow his head,
Of the down of the thistle I'll make him a bed,
And the string of the harp I will gently lead
And ease and sweet slumber my ladie.

<sup>1</sup> room for four lines above l. 1; note on margin: I can't recollect the first verse.

#### CXX

# 1. [PEGGY]

Peggy and I will make the cheese, We'll kiss [each] other by degrees, Seveen bora, seveen bo, Seveen bora, seveen bo!

Mild and modest, fair in feature, Rare to find so fine a creature, Seveen bora, &c.

Pretty Peggy, handsome Pug, Go behind, ye saucy rogue! Seveen bora, &c.

S

12

۲v

I have as much love in store As are apples in Portmore! Seveen bora, seveen bo, Seveen bora, seveen bo!

#### CXXI

# 2. [LOVE'S SORROWS]

I, LIKE a silly fish, play'd in the brook,
I missed the bait, but I swallowed the hook.
O cruel fate, that parted my love and me!
In her sweet company fain would I be!
I'll range the world over from Chester to Dover
And all things below and all things above,
I'll range the world over from Chester to Dover,
I'll range the world over to find out my love!

#### CXXII

#### ROBIN ADAIR

I

You're welcome to Paxton, Robin Adair! You're welcome to Paxton, Robin Adair! How does Dick Woolrich do? Ay, and Will M'Carril 1 too? 5 I wish they'd come along with you, Robin Adair!

п

I will drink wine with you, Robin Adair! I will drink wine with you, Robin Adair! I will drink wine with you, Ay, and good rack punch too-10 By my shoul I'll get drunk with you, Robin Adair! soul

1 M'Carill II



# NOTES



# NOTES

Songs I-III were copied from the 3rd edition of the Cantus, Songs, and Fancies, to severall Musicall Parts... With a brief Introduction to Musick, as it is taught into the Musick-School of Aberdeen &c... Aberdeen, printed by John Forbes. 1682. First edition 1662, second 1666, the first collection of secular music printed in Scotland. For an exact description of the three editions see Stenhouse, pp. xxxiv-xli. Their value is discussed in Dauney's Preliminary Dissertation to the Ancient Scotish Melodies, pp. 20-24 and 28-32; they do not contain a single Scottish melody.

The three songs are the 2nd, 4th, and 29th respectively in the Cantus.

1

#### LUSTIE MAYE

MS. I, 45 a-b; Songs 2 II, 212-213.

The poem, which is contained in the Bannatyne MS., was printed as early as 1508 by Chepman and Myllar. The version in the Cantus is modernised. In its original shape it is now easily accessible in James Cranstoun's Poems of Alexander Scott, Scottish Text Society 1896, App. A, and in Henderson's Little Book of Scottish Verse, p. 34. cf. also Ritson, Scotish Songs, vol. I, pp. xli-xliii.

II

# ELORE LO

MS. I, 46 a-b; Songs <sup>2</sup> I, 308-309.

#### III

#### WO WORTH THE TIME

MS. I, 47a; Songs 2 I, 309-310.

Two more ancient and somewhat different copies of this apparently very popular poem are in the Buik of the verie honoourable womane Margarat Robertsoune, Relict of vmqt Alexander Steuart of Bonskeid. Anno Domini 1630; copied by P. Buchan in his MS. II, fol. 258a and 263b-264a. Another I found in a song-book in the Edinburgh Advocates' Library (5. 2. 14) dated 1639 (cf. Archiv für das Studium der neueren Sprachen und Litteraturen, vol. cxi, p. 172, n). With the exception of joyes for things in v. iii, l. 2, this is verbatim the same as the version in the Cantus.

<sup>&</sup>lt;sup>1</sup> British Museum, Additional MSS. 29408 and 29409; his extracts from Margaret Robertson's MS. on fol. 256a-269b. In his Introduction to the Ancient Ballads and Songs of the North of Scotland, 1828, Buchan says: "My best acknowledgments are... due to John Richardson, Esq. of Pitfour, Pitfour Castle, Perthshire, for the loan of a curious and interesting old MS. volume of Poems. On the first page of this MS. is written—'This Buik perteens to a verie honourable womane, Margarat Robertsoune, relict of vmquhile Alexander Steuart of Bonskeid, Anno Domini, 1630.' I am informed she belonged to the Lude family, and the Poems are those referred to by General Stewart of Garth' &c. (p. xv).

This General Stewart is David Stewart, who published Sketches of the Character, Manners and Present State of the Highlanders of Scotland, &c., 2 vols. Edinburgh, for Archibald Constable and Co., 1822. He quotes the MS. as a proof of the high standard of culture in the Highlands in the seventeenth century: "There is a manuscript volume preserved in the family of Stewart of Urrard, of 260 pages, of poems, songs, and short tracts, in the Scotch language, written, as is stated on the first page, by Margaret Robertson, daughter of George Robertson of Fascally, and wife of

#### IV

# O GIN MY LOVE WAS YON RED ROSE

A. II. 1-4 MS. I, 18b, the whole verse MS. II, 54b; Songs II, 4, Johnson's Museum VI, No. 594; as verse ii in Burns's O were my Love (see C.E. III, 279, 493).

B. A more complete and probably more ancient version of the song; MS. I, 137b; C.E. III, 494, Scott's Minstrelsy of the Scottish Border III, pp. 382-83 as From Mr. Herd's MS (not verbally and with different arrangement of verses), v. ii in Dick, p. 401.

The tune in the Museum is taken from Gow's Fourth Collection of Reels &c., 1800, and is the composition of Alexander Campbell. Stenhouse's remark (p. 509) that only the first four lines are genuine, that is old, is correct: already in Herd a recast had to replace part of the original; ll. 5-8 contain scarcely a single expression or idea congruent with the spirit of folk-song.

#### V

#### THE LEY-RIGG

A. MS. I, 128b, II, 67a; the Chorus in C.E. III, 497.

The tune Lea-Rig was taken from Oswald's Caledonian Pocket Companion book VIII. p. 20 for Johnson's Museum vol. i, No. 49. The text there connected with it is

Alexander Stewart of Bonskeid, dated 1643. [!] It is written in a beautiful hand, and with such correctness, that it might be sent to the press." (vol. II, App. p. xxix).

Only two of the pieces contained in it were published by Buchan, viz.: It is a ronder to see how this rorld does goe (p. xvii) and James Heruie (p. xviii).

frequently attributed to Robert Fergusson. Burns reproduces a verse supposed to be older than the version in the *Museum* (cf. C.E. III, 497); still the possibility remains that this version of Burns's was composed under the influence of another similar song.

# B. MS. I, 60a, II, 51b; C.E. III, 498.

The four-line fragment is the centre of Burns's Lea-Rig (C.E. III, 284), where he with little alteration uses it as the second half of v. ii; lines 3 and 4 recur also as refrain of the two other verses. The two versions of the text in Herd's MSS. differ considerably from each other. MS. II is more closely related to the text in the Museum than MS. I. It is very probable that Herd got one or even both versions from Fergusson. Still I do not believe the Lea-Rig to be a creation of Fergusson's, who probably only transmitted it.

Buchan told Motherwell that the original of Lea-Rig was a song called The Ware-horse.<sup>2</sup> His great-grand-mother had sung it. In fact this song is no more than a modern vamp.<sup>3</sup> As a source of Lea-Rig it is out

of the question.

#### VI

#### WILL YE GO TO FLANDERS MY MALLY

MS. I, 56a, II, 48a; Songs<sup>2</sup> II, 223; Ritson Scotish Songs I, 48 (with the tune).

<sup>&</sup>lt;sup>1</sup> Cf. Burns's note to My ain kind dearie O, Ch. W. IV, 381; Stenhouse, p. 53; A. B. Grosart, The Works of R. Fergusson, pp. 63-64.

<sup>&</sup>lt;sup>2</sup> Buchan's MS. I, 115b; Motherwell's Burns III, 53.

<sup>&</sup>lt;sup>3</sup> The author of the readable essay on Fergusson and Burns in the Renfrewshire Magazine of December 1846 is of a different opinion, cf. The Works of R. Fergusson, p. 64.

#### VII

#### I HAE LAYEN THREE HERRING A SA'UT

MS. I, 17a, II, 53b; Songs<sup>2</sup> II, 225-226; a recast by James Tytler in Johnson's Museum III, No. 244; thence copied by Ritson, Scotish Songs I, 184-185.

For the history of the text see Chappell's Introduction to the broadside The Countryman's Delight (Roxburghe Ballads III, 590-92). The line I cannot come every day to woo was known as early as the time of Henry VIII. as a refrain to a wooing-song of somewhat the same gist as the piece in Herd. Both refrain lines are already combined in A Wooing Song of a Yeoman of Kent's Son in the Melismata, Musical Phansies, fitting the Court, Citie and Country Humours. London 1611:

I have house and land in Kent, And if you'l love me, love me now; Two-pence halfe-peny is my rent— I cannot come every day to woo, &c.

The question whether these broadsides originated on Scottish soil cannot now be decided.

#### VIII

# BLINK OVER THE BURN, SWEET BETTIE

MS. I, 57b, II, 49a; Songs<sup>2</sup> II, 224; Ritson, Scotish Songs I, 43, with the tune copied from Johnson's Museum I, No. 51; thence Chambers, Songs prior to Burns, p. 285, and Scottish Songs, p. 379.

The air was first published in Thomson's Orpheus Caledonius, 1725. In his notes to the Museum Burns mentions two more old verses beginning: Blink over the burn, sweet Bettie (see Ch. W. IV, 382), which are

also reproduced by Stenhouse (p. 55). There is no further similarity in the contents.

IX

I AM TO COURT A WIFE

MS. I, 52b, II, 45a; see also Dick, p. 410.

X

# THE HUSBAND'S COMPLAINT

MS. I, 44b; Songs <sup>2</sup> II, 219-20; R. Jamieson, Popular Ballads and Songs I, 329. cp. our note to No. XCVII.

XI

# GUDE MORROW, FAIR MISTRESS

MS. I, 27a; Songs,<sup>2</sup> II, 5-6; Ritson, I, 107-108; Johnson's Museum, V, No. 487.

Stenhouse (p. 428) reports that the original air was communicated to Mr. Clarke by a gentleman who sang the song with much pathos and feeling. Mr. Glen thinks it may not be a Scottish one, as the melody has much Irish character (p. 210). The powerful text is more like a ballad than a song strictly speaking, and C. K. Sharpe considers the fragment to be part of an English ballad, The Duchess of Newcastle's Lament, which I have not been able to identify. He quotes:

There is not a taylor in all London town Can shape Newcastle's fair lady a gown, Her belly's turn'd big and her face pale and wan; She's fallen with child to her own servant man.

Thou worst of all women, thou emblem of strife, I took thee a servant and made thee my wife, &c. (Stenhouse, p. \*461).

#### IIX

#### FARE YE WEEL, MY AULD WIFE

MS. I, 55a, II, 47a; Songs <sup>2</sup> II, 221-222; Johnson's Museum IV, No. 354.

The tune whether original or not is Alister from Walsh's Caledonian Country Dances, book III.; or Sir John Malcolm in Bremner's Scots Reels or Country Dances (Glen, p. 172).

#### IIIX

#### FAIRLY SHOT OF HER

MS. I, 60a, II, 51a.

Under the title Fairly Shot on Her, Cromek, in his Remains of Nithsdale and Galloway Song, pp. 88-89, gives three verses without mentioning his source. Instead he regales the ladies with a sugared envoy. A different text with the tune, probably Irish, is in Johnson's Museum, VI, No. 557 (see Glen, p. 230). Stenhouse (p. 485) says the old song received additions and corrections from the pen of Mr. John Anderson, engraver of music in Edinburgh, who served his apprenticeship with Johnson. In Herd's fragment part of the old song prior to Anderson is preserved.

#### XIV

#### MY WIFE'S A WANTON WEE THING

MS. I, 56b, II, 48b; Songs<sup>2</sup> II, 230; complete first in Johnson's Museum III, No. 217, thence Songs prior to Burns, 201, Scottish Songs, 334, &c.

The tune first appears in Henry Playford's Original Scotch Tunes 1700, called Bride Next, and also in Oswald's Caledonian Pocket Companion, book VI (Glen, p. 131).

Burns recast the piece and from a song of domestic strife changed it to one of love and faith:

She is a winsome wee thing, This sweet wee wife o' mine! (C.E. III, 285, 498.)

#### XV

#### O THAT I HAD NE'ER BEEN MARRIED

MS. I, 53b, II, 44b; Chambers's Nursery Rhymes, p. 29; with an additional verse by Burns in Johnson's Museum, VI, No. 593 (C.E. III, 206, 446).

See Burns's letter to Mrs. Dunlop, December 15th, 1793 (Ch. W. IV, p. 67). In an hour of mental depression the poet remembers the simple old rhyme over which the lines of his letter cast a tragic shadow. Mr. Dick has found the tune in the Atkinson MS. (Newcastle-upon-Tyne, 1694-5), where it is entitled *Three Crowdys in a day.* 

#### XVI

#### EFFIE M'NAB

MS. I, 57b, II, 49a; C.E. III, 375.

The source of Burns's Eppie Macnab (C.E. III, 101). The tune was published in Oswald's Second Collection of Curious Scots Tunes, 1742, p. 46, and in his Caledonian Pocket Companion, book VI. (Glen, p. 167).

#### XVII

#### AS I CAME IN BY FISHERROW

MS. I, 97a;  $Songs^2$  II, 181.

The text which usually accompanies the tune Jenny dang the weaver is Ramsay's O mither dear, I 'gin to fear.

NOTES

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With this text it appears in Thomson's Orpheus Calcdonius<sup>2</sup> (1733) and in Johnson's Museum II, No. 127. Ramsay's v. iii is practically identical with vv. ii and iii of the old text. Only the standpoint of the relater has changed; the scandalous fate of the sinning pair, Eppy and Tam (the Christian names are Ramsay's), is a warning example held up before her mother by a hot-blooded belle—with great success. The loving couple are instantly united, Mass John remains untroubled and the chaste sentiments of the virtuous public unoffended.

#### XVIII

#### AS I CAME UP YON BONY WATERSIDE

MS. I, 50a, II, 56b.

From Ramsay's Tea-Table Miscellany a poem The Mill, Mill O passed into the great song-collections (e.g. Johnson's Museum III, No. 242). It was meant to deliver the angelic tune from the diabolic words, but the result was indifferent, and the aforesaid virtuous public found Ramsay's verses still "partaking too much of the rude simplicity of the olden times" (Stenhouse, p. 226). It was reserved to Burns's genius to remove the last stumbling-block with his song When Wild War's Deadly Blast (C.E. III, 212).

The old chorus, slightly altered, and the word shilling-hill have been preserved in Ramsay's v. iv. Burns gives one verse and the chorus as a specimen of the original, "or at least a song evidently prior to Ramsay's" (Ch. W. IV, pp. 390-91). There is also a complete version in The Merry Muses, out of which one verse is quoted in C.E. III, p. 451.

The tune was first printed in the Orpheus Caledonius, 1725.

#### XIX

#### LOGAN WATER AND LOGAN BRAES

MS. I, 59b; Songs 2 II, 230.

Stenhouse saw the tune Logan Water in the, for us, somewhat mysterious manuscript-book of music, belonging to a Mrs. Crockat (1709). Both words and tune are undoubtedly Scottish (s. C.E. III, pp. 484-86, Glen, p. 50). James Thomson furnished a decent text, and with it the melody appears in the Orpheus Caledonius, 2 1733, and in Johnson's Museum, I, No. 42:

For ever, Fortune, will thou prove, &c. Another copy of the old words is in The Merry Muses.

#### XX

#### HAD I THE WYTE?

MS. I, 61a, II. 52b; C.E. III, 411.

The fragment suggested Burns's Had I the Wyte (C.E. III, 149-51) and a less delicate piece in The Merry Muses. The following derivative is in Buchan's MS. I, fol. 171b:

# HAD I THE WYTE, SHE BADE ME?

frolicsome

First when I came to Aberdeen I was a wanton laddie, And in my merry wanton freaks I got a bonny babie.

blame

Had I the wyte, had I the wyte? Had I the wyte? she bade me. She kiss'd my mou', and clapp'd my head,

Ca'd me her bonny laddie.

mouth; patted

II

When she was cook about the house And I was kitchen laddie,

[—Aye] she gae me bread an' cheese To kiss her when she bade me.

Had I the wyte &c.

III

Wha cou'd refuse a girl sae sweet,
To do the thing she bade me?
She took me in her arms twa,
Ca'd me her dearest laddie.
Had I the wyte &c.

It is obviously influenced by Burns's version.

The name of the tune was formerly Come kiss wi' me, come clap wi' me (Stenhouse, p. 325). It appears under the title Had I the Wate she bad me in Oswald's Caledonian Pocket Companion, book VII, and with Burns's words in Johnson's Museum V, No. 415.

#### IXX

#### GREEN GROWS THE RASHES O

MS. 1, 58a, II, 50a; Songs 2 II, 224-25.

A more complete version of the old words is, according to C.E. I, 415, in the Merry Muses. v. i does not suit the rest of the text and occurs, as a matter of fact, quite frequently without it, e.g. in Gammer Gurton's Garland, p. 16, as Song of the Piper and the Fiddler's Wife:

We're all dry with drinking on't, We're all dry with drinking on't; The piper kiss'd the fiddler's wife, And I can't sleep for thinking on't. (See also Halliwell's Nursery Rhymes of England <sup>5</sup> No. CCCCLIV, and Northall, English Folk-Rhymes, p. 295. Burns himself has used the verse independently. It forms v. iii of his famous song My Love, she's but a Lassie yet, C.E. III, 51-52).

The tune is commonly supposed to be of great antiquity. There is, however, no earlier printed copy extant than one in Walsh's Caledonian Country Dances (date unknown, circa 1740) and in Johnson's Twelve Country Dances, 1749, under the name Foot's Vagaries (Glen, p. 82). It appears in Johnson's Museum, I, No. 77, with Burns's words.

#### HXX

#### GIN THE KIRK WAD LET ME BE

MS. I, 57a, II, 48b; Songs 2 II, 224.

In Buchan's MS. I, 170a there is the following piece with a silly chorus:—

# AN THE KIRK WAD LAT ME BE

Hey trafuddle, trafuddle, And hey trafuddle, trafyk; I cou'd kiss a young lassie Down at the back o' a dyke.

rags clothes Gin a' my duddies war off, An' a' my hale claes on, I cou'd kiss a young lassie As well as a gentleman.

church

An the kirk wad let me be,
An the kirk wad let me be,
I wou'd court wi' the lasses,
An the kirk wad let me be!

Burns in his notes to Johnson's Museum records the traditions connected with the song in the western parts of Scotland. Their daring recitation saved a covenanting minister out of the hands of the soldiery in search of him, who swore "he was a damned honest fellow, and that it was impossible he could belong to those hellish conventicles." The first stanza, says Burns, a little altered, was a favourite kind of dramatic interlude acted at country weddings, in the south-west parts of the kingdom. A young fellow dressed up like an old beggar enters the wedding-house and sings:—

O I am a silly auld man, My name it is auld Glenae, &c.

He is asked to drink and to dance, does both, is understood to get drunk, falls on the floor, "yet still in all his riot, nay, in his rolling and tumbling on the floor, with one or other drunken motion of his body, he beats time to the music, till at last he is supposed to be carried out dead drunk." (Ch. W. IV. 394.)

The tune is generally sung to The Blithsome Bridal (Johnson's Museum, I, No. 58). In Walsh's Caledonian Country Dances it occurs under the title Silly Old Man (Glen, pp. 75-76).

#### HIXX

#### LOGIE OF BUCHAN

#### MS. I, 119a-b.

This is the earliest extant copy of the song. Another, given with the music in Stenhouse, pp. 337-38, is closely related to it. It was retouched by Burns for Johnson's Museum (IV, No. 358). Those variations in our footnotes marked B appear also in the version published by Buchan in his Gleanings of Scotch, English, and Irish scarce old Ballads, &c., 1825, pp. 175-76. The

authorship of Logie of Buchan has with much probability been assigned to one George Halket, schoolmaster and Jacobite writer (d. 1756 in Tyrie, Aberdeenshire). However, I quite agree with Mr. Henderson, who says that none of his authenticated pieces display any similar poetic merit (A Little Book of Scottish Verse, p. 186). About Halket see Buchan, l.c. pp. 211-15, where also a verse of the "original Logie of Buchan," whatever this may be, is printed:—

O woe to Kinmundie, Kinmundie the laird, Wha's taen awa' Jamie that delv'd in the yard, Wha play'd on the pipe and the viol sae sma', Kinmundy's taen Jamie, the flower o' them a'.

# XXIV MY SANDY

MS. I, 53a, II, 45b; C.E. III, 335.

To this noble specimen of popular song Burns added four beautiful lines and slightly altered the rhythm of the old verses. In this shape it appeared in Johnson's Museum, III, No. 204: I love my Love in secret (see C.E. III, 41). The tune seems to have been very popular. It occurs in many collections, first in Henry Playford's Original Scotch Tunes, 1700.—In a Kirkcudbright version of the ballad of Hind Horn there is a distinct reminiscence of this song:—

She gave him a gay gold ring,
Hey lillelu and how lo lan,
But he gave her a far better thing,
With my hey down and a hey diddle downie.
(Child I, 503.)

It seems scarcely worth mentioning that some poor, long-winded stuff entitled My Sandy, O may be found in Peter Buchan's MS. I.

#### XXV

#### RANTIN, ROVIN LAD

MS. I, 28b, II, 44b; Songs 2 II, 179-80.

The basis of Burns's The White Cockade (C.E. III, 68, 353). The tune, says Mr. Glen, p. 150, made its first appearance in print under the title of The Ranting Highlandman, in Aird's Selection of Scotch, English, Irish and Foreign Airs, 1782. With Burns's words it is included in Johnson's Museum, III, No. 272.

#### XXVI

#### HOW CAN I BE BLYTH AND GLAD

MS. I, 36b; Songs 2 II, 1-2.

The tune is in Johnson's Museum, IV, No. 317, with words by Burns, suggested by Herd's text: The bonie Lad that's far awa (C.E. III, 94-95). They show Burns's consummate mastership in bringing out the very life-essence of popular fragments. Cromek in his Reliques of Robert Burns, p. 433, records, that he has heard verses similar to Herd's, in the Merse and Teviotdale, sung by the country girls.—As the oldest stage of tradition we possess a ballad in the Bagford, Crawford and Euing Collections: The Unconstant Shepherd; or, The Forsaken Lass's Lamentation (see Bagford Ballads, II, 978-83). Ebsworth's excellent introduction to it contains an elaborate comparison with Herd's version. As usual, he claims the original for England, without however producing convincing reasons.

#### XXVII

JOHNY WAS THE LAD

MS. I, 45b, II, 56b; v. ii Dick, p. 362.

#### XXVIII

#### HEH HOW, JOHNY LAD

A. MS. I, 35b, II, 43a, Songs <sup>3</sup> II, 215-16, with alterations and an additional verse, probably by Burns, in Johnson's Museum, IV, No. 357.

B. MS. I, 55a, II, 47a; a stray verse of the preceding.

#### XXIX

#### LET HIM GANG

MS. I, 24a; Songs 2 II, 180-81.

In the MS, and in the *Songs* this pretty little poem is divided into three eight-lined verses. I have taken the liberty of putting it into what I consider its original shape. The second half of v. ii seems to have been added by a different hand and a very uncouth one. It is a pity that we do not know the tune it was meant to be sung to. Mr. Hay informs me that he has heard it sung by an old farmer to a tune somewhat resembling "She's Fair and Fause."

#### XXX

#### I'LL CHEAR UP MY HEART

MS. I, 78b; Songs <sup>2</sup> II, 165–166; Ritson's Scotish Songs, I, 96.

Arranged by Burns for Johnson's *Museum* (IV, No. 348): As I was a wand'ring. His MS is in the Hastie Collection. It ought to have been included in the C.E.

The song is set to a Gaelic air: Rinn mi cudial mo inhealladh, i.e. My dear did deceive me, which Burns may have found in the Rev. Patrick McDonald's Collection of Highland Vocal Airs, &c., 1784, a book engraved by Johnson (Glen, p. 170).

In Herd's MS. and in the Songs the text is divided into four-lined verses.

#### IXXX

#### FALSE LUVE

MS. I, 27a; Songs 2 II, 6; Child, IV, p. 210.

This is the "fragment of an old Scotch ditty," sung with slight variations by David Gellatley "with great earnestness, and not without some taste," in Scott's Waverley (Border Ed. p. 71). A tune to it is given by Chambers in his Songs prior to Burns, p. 444. He also notes a coincidence with the ballad The Gardener, where the contrasting rhymes summer-flowers: winter-showers recur in all versions (Child, IV, pp. 212-14). The girl speaks:—

Since you've provided a weed for me, Among the summer flowers, Then I'll provide another for you, Among the winter showers. (A. v. 7). mourning robe

The two stanzas are also included in Buchan's version of the ballad The False Lover Won Back (Child, IV, No. 218, A). It is, however, more than probable that Buchan has foisted them upon the ballad without even making the necessary alterations.—The verbal reminiscence of Desdemona's song (Othello, IV, 3) has been noticed by nobody but Herd. Desdemona sings:—

I call'd my love: false love; but what said ho then? Sing willow, &c.

If I court mo women, you'll couch with mo men.

#### HXXX

#### WHEN I GAED TO THE MILL

MS. I, 55b, II, 47b; Songs <sup>2</sup> II, 228–29; Johnson's Museum VI, No. 505.

v. ii is decidedly inferior to v. i, and seems to have

been patched upon the song to fill up a gap. It is strongly reminiscent of *Dunt*, dunt, pittie, pattie, v. i, 4-8, in *Songs* II, p. 210:—

such

sorrowful

He gied me sick a blyth blink,
With his bonny black eye,
And a dear blink, and a sair blink,
It was unto me.

The tune, an adaptation of *The Birth of Kisses* in Oswald's *Caledonian Pocket Companion*, book X., is probably Irish (Glen, p. 216).

#### IIIXXX

# AS I GAED TO THE WELL

MS. I, 48b; Songs 2 II, 220-21.

For a similar song see G. R. Kinloch's *Ballad Book*, 1827, pp. 82-83, called *The Knave*. It begins:—

I gaed to the market,
As an honest woman shou'd,
The knave followed me,
As ye ken a knave wou'd, &c, &c.

Kinloch has no note to it. I could not make sure which tune it belongs to.

#### XXXIV

#### KIST THE STREEN

A. MS. I, 68a, II, 59b; Songs<sup>2</sup> II, 226–27; Johnson's Museum IV, No. 319.

In the index to the *Museum*, vol. IV, it is stated that the song was written "on an amour of John Duke of Argyle," which agrees with Herd's note. No further particulars are known. The tune under the title O as I was kiss'd th' streen is in Oswald's Caledonian Pocket Companion, book V.

B. MS. I, 55b, II, 48a; The Roxburghe Ballads, VIII, p. xlvi \* \* \*

A fragment in the same rhythm.

#### XXXV

#### DAINTY DAVIE

MS. I, 29b, II, 42a; Songs 2 II, 215.

The history of Dainty Davie alias Mass David Williamson (cf. No. XCII) has been told by Burns in his notes to the Museum (Ch. W. IV, pp. 411-12), and, in Captain Creichton's own words, in C.E. II, p. 312 (Creichton's Memoirs in Swift's Works, ed. Scott, vol. XII, pp. 19-20). He is the sole authority for the anecdote. Burns says that "a mutilated stanza or two are to be found in Herd's collection, but the original song consists of five or six stanzas, and were their delicacy equal to their wit and humor, they would merit a place in any collection." There is a complete copy in The Merry Muses.

The tune appears for the first time in Playford's Dancing Master, 10 1698. With a text by Allan Ramsay it is in Johnson's Museum I, No. 34.

#### XXXVI

#### THE DUSTY MILLER

MS. I, 60a, II, 51a; C.E. III, 318.

The idea suggested by the old words was followed out by Burns in his charming scherzando *The Dusty Miller* (C.E. III, 17-18), first printed in Johnson's *Muscum* II, No. 144. C. K. Sharpe gives the following as the old words:—

Dusty was his coat, Dusty was his colour, Dusty was the kiss, That I gat frae the miller.

Chorus.

Hey the dusty, &c. (Stenhouse, p. \*207.)

The verse, apparently quite as well known in the south as in the north, is also in Halliwell's Nursery Rhymes of England (1846) with an inappropriate variation:—

He'll earn a shilling
Or he'll spend a groat.
(No. CCXL: A Song to a Nursery Dance.)

A similar verse in the same book is No. CCCXXXVI; and No. CCCXXVI:

O the little rusty, dusty, rusty miller!
I'll not change my wife for either gold or siller
is also slightly reminiscent of it.

XXXVII
OH AY SIN SYNE, MINNIE
MS. 1, 50b, II, 44a.

XXXVIII
STILL CAULD, AY CAULD
MS. I, 50b, II, 44a.

#### XXXXX

#### MY LOVE IS LANG A-GROWING

MS. I, 66a, II, 57b; C.E. III, 390.

Burns used the two verses almost literally in his song Lady Mary Ann (C.E. III, 126). His MS. is in the Hastie Collection. The tune, of unknown origin, with Burns's text, forms No. 377 of Johnson's Museum IV. The situation in v. i reminds one through verbal coincidences of the ballad The Cruel Mother (Child, 1, No. 20, H I, 7, I 3, K L 1). Perhaps it is not by mere accident that in Herd's MSS. fragments of The Cruel Mother immediately follow the present verses (MS. I, 66b, II, 58a; see Child, I, p. 220).

#### XL

# NEWS, LASSES!

MS. I, 67a, II, 58b; C.E. III, 445-46.

Almost literally incorporated in Burns's There's News, Lasses, News (C.E. III, 205). The tune, which, according to Glen. p. 238, is not identical with I will not goe to my bed till I suld die of the Skene MS., appears in Johnson's Museum VI, No. 589, with Burns's text.

#### XLI

# O DEAR MOTHER, WHAT SHALL I DO

MS. I, 58b, II, 50b.

Transmitted by Burns to Johnson (Museum III, No. 236). The tune was well known at the beginning of the eighteenth century, and is reprinted in Glen, p. 138, from Margaret Sinkler's Musick-Book, 1710.

#### XLII

# I'LL MAKE YE BE FAIN TO FOLLOW MS. I, 57a, II, 49b.

With slight variations and additions by Burns in Johnson's Museum III, No. 268. A long, insipid version may be found in Peter Buchan's MS. I, 175b–177a. The tune, which was furnished by Ramsay with a text beginning Adieu for a while, my native green plains (Tea-Table Miscellany, No. CXXIV, Songs 1 p. 106, Songs 2 I, 242), occurs in Margaret Sinkler's Musick-Book, 1710, and in Oswald's Caledonian Pocket Companion, book IX.

#### XLIII

#### LET ME IN THIS AE NIGHT

MS. I, 34a-b, II, 43b (vv. 1-5 only); Songs 2 II, 167-69.

A version purified by Burns in Johnson's Museum IV, No. 311. This and many similar songs are related to blackletter ballads of the type John's Earnest Request (Roxburghe Ballads, VI, pp. 202-15), tracing back to 0, who is at my window, who, who? (cp. C.E. III, pp. 377-78, 450, 492). The tune, a very old one, is included in various MS. collections of the end of the seventeenth and the beginning of the eighteenth century (Glen, p. 161).

#### XLIV

#### BIRKS OF ABERGELDIE

MS. I, 54b, II, 46b; Songs <sup>2</sup> II, 221-22; Johnson's Museum II, No. 113.

This is perhaps a derivative from a broadside reprinted in Maidment's Scotish Ballads and Songs, 1859, p. 59 ff, formerly in the possession of Archibald Constable (C.E. III, 306). Herd's version suggested Burns's famous Birks of Aberfeldie (C.E. III, 7). The tune was first printed in Playford's Dancing Master, 1690.

# XLV FRAGMENT

MS. I, 28a, II, 56a; Songs <sup>2</sup> II, 6-7; Child, IV, p. 330.

The first verse of this beautiful piece seems to have suggested the chorus of Burns's Craigieburn Wood (C.E. III, 86, 364), which, he says, is part of an old foolish ballad (Ch. W. IV. 406). Child, who reprints the fragment on account of verbal agreements in the Appendix to The Laird o' Drum (IV, No. 236), says (l.c. p. 322) that it belongs to a ballad of a shepherd's daughter and an earl, which is preserved in two copies in Motherwell's MS. (I, 37, 252).

#### XLVI

# KIND-HEARTED NANSY

MS. I, 32a-b; Songs 2 II, 176-78.

For similar pieces see Halliwell's Nursery Rhymes 5 Nos. CXXX and CLXVIII; cf. also Ritson's North-Country Chorister, 1792, containing a Laddy, Lye Near Me, reprinted in The Roxburghe Ballads, vol. VIII, p 692, vv. iii and iv of which are almost identical with our iv-vii.

#### XLVII

# NICOL O' COD

MS. I, 136b-137a.

A late derivative of this song, curtailed and freed from all equivocation, is in Halliwell's *Nursery Rhymes* <sup>5</sup> No. CCCCLII, beginning:

When shall we be married, My dear Nicholas Wood?

with the refrain:

Why sure the man's gone wood.

# XLVIII RECKLE MAHUDIE

MS. I, 48a; Songs 2 II, 235-36.

#### XLIX

#### THE SHEPHERD AND HIS WIFE

A. MS. I, 97b-98a; Songs 2 II, 182-83, with alterations by Burns in Johnson's Museum IV, No. 362.

Chambers, who seems to have overlooked the set in the Museum, and to whom Herd's version was too objectionable on the score of morality, laid his own hands on the dialogue and published the sorry result of his endeavours in the Songs of Scotland prior to Burns, pp. 402–403—all for the benefit of "modern society."

B. MS. I, 61a, II, 52b; the two first verses in a slightly different shape.

#### L

# FRAGMENT

MS. I, 53a, II, 45a; Child, V, p. 104.

Child connects the fragment with The Wife Wrapt in Wethers Skin.

# LI BOYSAC

MS. I, 50a, II, 57a; Songs  $^2$  II, 236–37.

The three names mentioned in verse i are the landnames of three Forfarshire lairds to whom the song undoubtedly refers.

#### LII

# WALIFU' FA' THE CAT

A. MS. I, 26b; Songs 2 II, 214.

This note is in the MS. under the title: The following is a different copy sent from Tweedside of the song in the former collection called [Wallifou' fa' the Cat].

B. This is the different version referred to: Songs 1 290, 2 II, 139; not in the MSS.

Chambers in the Scottish Songs p. 10 published a mixture of the two versions, the second half of A being replaced by the less malodorous second half of B.

#### LIII

# DONALD COWPER

MS. I, 52b; Songs 2 II, 229; and with slight variations by Burns (?) in Johnson's Museum IV, No. 334.

The tune is mentioned in William Cleland's mock heroic poem On the Expedition of the Highland Host who came to destroy the Western Shires in Winter 1678, written by William Cleland (1661?–1689):—

Trumpets sounded, Skeens were glancing, Some were Tonald Cowper danceing &c.<sup>1</sup> Highland dirks

The melody is in Playford's Dancing Master, 1695, but not in any of the earlier editions, as stated by Stenhouse and Chambers (Glen, p. 167). There is also a vulgar piece to the tune of Daniel Cooper in D'Urfey's Pills to purge Melancholy, 1719, V, p. 88: Good Honest Trooper take warning by Donald Cooper.

#### LIV

#### SYMON BRODIE

MS. I. 59a; Songs <sup>2</sup> II, 230-31; inaccurately in Chambers's Scottish Songs, p. 407.

The tune Simon Brodie is in the M'Farlan MS. vol. III No. 65, ca. 1743.

<sup>&</sup>lt;sup>1</sup> A Collection of several Poems and Verses, composed upon various occasions, by Mr. William Cleland, Lieutenant Collonel to my Lord Angus's Regiment. Printed in the year MDCXCVII. p. 34.

#### LV

#### TIBBIE FOWLER

V. i and chorus MS. I, 56a, II, 48a; Songs II, 223. vv. ii and iii MS. I, 117b.

The first complete version (six verses) appeared in Johnson's Museum V, No. 440. Chambers's attempt to identify Tibbie with an Isabella Fowler, daughter-inlaw to Logan of Restalrig (Songs prior to Burns, p. 130), has not met with approval. He mentions a Rev. Dr. Strachan, minister of Carnwath, as the author of it; but we are told by Dr. David Laing that there has been no Dr. Strachan minister of Carnwath during the last three hundred years at least (Stenhouse, p. \*449). There are Variations of Tibbie Fowler in Cromek's Remains of Nithsdale and Galloway Song, pp. 97-102, worthless stuff, which the editor assures us that he has picked up, from a diligent search, among the old people of Nithsdale. The old words, that is to say the Museum version, are given verbatim in a note, without mention of the source whence they were taken. Another Tibbie Fowler is in Buchan's MS. I, 161a. May its quiet sleep never be disturbed.

vv. ii and iii, which were separately noted down by Herd, appear contracted as a Lanarkshire Rhyme on Marriage in Chambers's Popular Rhymes of Scotland, p. 392:—

Set a lass on Tintock tap, Gin she hae the penny siller, The wind will blaw a man till her; But gin she want the penny siller, There'll ne'er a ane be evened till her!

It is by no means improbable that the verses had originally nothing to do with Tibbie Fowler. It would be interesting indeed to know if they were ever connected with it prior to Burns's arrangement in the Museum.

The tune was well known in the time of Allan Ramsay, who wrote a song, Genty Tibby and Sonsy Nelly, to it.

# LVI

# LUMPS O' PUDDINGS

MS. I, 52a; Songs 2 II, 221.

The tune is in Sinkler's Musick-Book, 1710, where it is called Sweet Pudding, and in Playford's Dancing Master, 14 1701.

#### LVII

#### GREEN SLEEVES

MS. I, 58a, II, 50a.

The history of this tune, which is an English one, has been written by Chappell, I, pp. 239-42. It was popular for centuries. v. iii of the present piece solves the difficulty which Chappell finds in the appearance of the title Green Sleeves and Yellow Laces. A weak but unobjectionable text to the melody was published by Ramsay in the Tea-Table Miscellany: Ye watchful guardians of the Fair (s. Songs <sup>2</sup> I, 221; Johnson's Museum IV, No. 388).

#### LVIII

# THERE GAED A FAIR MAIDEN

MS. I, 20, II, 55b; Songs 2 II, 226; also, with alterations, in Pinkerton's Scottish Ballads, 1783, II, 158.

A different text to Up in the Morning early, inimitable in its purity and simplicity, with that peculiar touch

of sadness so characteristic of popular songs. Other sets of words are less delicate, e.g.

A lovely lass to a friar came, To confess, in a morning early, &c.

in the Charmer, I, 219, quoted in Scott's Redgauntlet, chapter xv (Border Ed., p. 455).

# LIX

WILLIE HE'S A BONIE LAD MS. I, 61b, II, 53a.

# LX

THEY'RE A' NODDING MS. I, 70a, II, 67b; C.E. III, 438.

Used by Burns for his curious medley We're a' noddin' (C.E. III, 189–90), published first in Johnson's Museum, VI, No. 523. He quotes v. i in a letter to Robert Ainslie from Edinburgh, 23rd August 1787, soon after he had seen Herd's MS., and calls it "a modest verse of classical authority" (Ch. W. II, 147–48).

#### LXI

MS. I, 61b, II, 53a; C.E. III, 350.

The four last lines of the fragment were used by Burns for his Jacobite song Awa' Whigs, awa'! first published in Johnson's Museum, III, No. 263.

#### LXII

MS. I, 56b, II, 49b.

There is a country-dance tune entitled *Thrie Sheips* Skinns in the Skene MSS., in Playford's Dancing Master, 1698, and, with very little alteration, in Oswald's

Caledonian Pocket Companion, vol. VII (Dauney, Ancient Scotish Melodies, pp. 228, 271; Chappell II, p. 203). It was one of the trades' tunes, and used to be played by the bells of St. Giles' Church on the day on which the worshipful corporation of the "Skinners" had their annual procession. That the lines preserved by Herd can in any way be connected with the tune, I do not venture to affirm.

#### LXIII

MS. I, 58b, II, 50b.

Another chip of a popular song the melody of which occurs in the McFarlan MS. Vol. II (now in the library of the Society of Antiquaries of Scotland), (ca. 1740), No. 142, and in Oswald's Caledonian Pocket Companion, book VI, p. 23.

# LXIV

MS. I, 60a, II, 51b.

The tune We're a' kiss'd sleeping is in the McFarlan MS. vol. II (1740), No. 154, and in Oswald's Caledonian Pocket Companion, book XI, p. 4. The few words preserved by Herd are all that remain of the old words.

LXV

MS. I, 56b, II, 48b.

LXVI

MS. I, 52b, II, 45a.

#### LXVII

MS. I, 54b, II, 47a, Songs <sup>2</sup> II, 222; also in Pinkerton's Select Scotish Ballads, 1783, vol. II, p. 156.

#### LXVIII

MS. I, 53b, II, 46a.

It is sung to the tune Birks of Abergeldie.

#### LXIX

MS. I, 60a, II, 51a; C.E. III, 319.

These four lines form the second half of verse iii in Burns's Duncan Davidson (C.E. III, 19-20), first printed in Johnson's Museum II, No. 149. For I can, Burns writes three times A man may. An old dance under the title Ye'll ay be welcome back again, identical with the Duncan Davidson of the Museum, is in Bremner's Collection of Scots Reels or Country Dances, 1759. This explains Burns's preserving the old words in his own song, although they suit it but indifferently. See also Scott's Woodstock (Border Ed. p. 488), where the stanza is quoted as Burns has it.

#### LXX

MS. I, 53b, II, 45b.

Mrs. Copland transmitted to R. H. Cromek a poem, the beginning of which, mutatis mutandis, shows close coincidences with the present fragment (Remains of Nithsdale and Galloway Song, p. 82):—

Our guid-wife's ay in the right, Ay in the right, ay in the right, Our guid-wife's ay in the right, And I am ay in the wrang, Jo! &c.

#### LXXI

MS. I, 58b, II, 50b; Dick, p. 375.

The tune Jocky's Gray Breeches, taken from Oswald's Collection of Curious Scots Tunes, 1742, is in Johnson's Museum I, No. 27. There it appears with two sets of words; the author of the English text (first line: Now smiling spring again appears) is unknown; the Scottish version, a poor fabrication indeed, was made by John Mayne (first line: Jenny's heart was frank and free). Stenhouse gives an old version of the text on p. 27, and Ritson a similar, more complete one, with the tune, in his Scotish Songs I, 212. The wife remembers the bliss of early married life and the happy days that have gone by. She has learnt to know care and sorrow, yet in all her bad fortune she remains true and hopeful:

So I lo'e Johnny's gray breeks, For a' the care they've gi'en me yet, And gin we live another year, We'll keep them hail between us yet. (v. v, 4-8.) whole

Herd's fragment is perhaps still more in the pure popular style. Its meaning is obvious: Johnie has betrayed me, but for all that it's I who shall wear the breeches.

#### LXXII

MS. I, 56a, II, 48b.

# LXXIII

MS. I, 60b, II, 52a; C.E. III, 312.

In Burns's Stay my Charmer (Johnson's Museum II, No. 129; C.E. III, 12), and more obviously in the later Canst thou leave me (C.E. III, 232, 463), especially in the chorus, there is a reminiscence of the present fragment.

#### LXXIV

MS. I, 61b, II, 53a.

In Halliwell's Nursery Rhymes 5 No. CCCCXXVII we find the lines:

Doodledy, doodledy, doodledy, dan, I'll have a piper to be my good man; And if I get less meat, I shall get game, Doodledy, doodledy, doodledy, dan.

No doubt a recollection of an older version of which Herd has saved a couple of lines.

# LXXV

MS. I, 28a, II, 56a.

#### LXXVI

MS. I, 61a, II, 52b; C.E. III, 304

The verse gave the foundation to Burns's Whistle and Pll come to you my Lad, the first version of which appeared in Johnson's Museum II, No. 106. The air is said to have been composed by John Bruce, fiddler in Dumfries.

# LXXVII

# KING COULL

MS. I, 98a-b; Songs 2 II, 183-85.

The version in the Museum V, No. 473, was sent by Burns to Johnson with the remark: "I have met with many different sets of the tune & words, but these appear to me to be the best.—It is superfluous to add, that the part of the music which goes to 'the fiddlers,

harpers,' &c., is marked between two repeats." Burns's MS. is in the Hastie Collection.

Both the text and the air, however popular in Scotland, are of English origin. It is scarcely possible to connect jolly King Coul with a mythical giant, father of Fyn McCoule, who is said to have lived in the fifth century, and of whom, according to Hector Boetius, many fables were current among the people. (cp. Stenhouse, pp. 417-18.) Nor have the occasional jokes of the Elizabethan dramatists about "old Cole" met with sufficient explanation (Chappell, II, 172). The song itself was well known in England about the beginning of the eighteenth century, when it is quoted by Dr. William King, in his Useful Transactions (No. VI). He says: "This was the same prince that built Colchester. His right name was Coil," &c.

v. i in a very different shape is in Halliwell's Nursery Rhymes of England, No. I.

#### LXXVIII

# WHEN I WAS A WEE THING

MS. I, 16b; Songs 2 II, 213-14.

Similar fantastic and senseless rhymes, probably made to accompany games, have been frequently taken down from the mouths of children; see for instance a song in Halliwell's Nursery Rhymes of England, 1842 (printed for the Percy Society), No. XVIII, which is almost literally the same as Herd's:—

When I was a bachelor, I lived by myself, And all the bread and cheese I laid upon the shelf, &c.

<sup>1</sup> Chappell II, pp. 172-73. Dr. William King's Original Works, &c., London 1776, II, pp. 87-88.

A similar piece in the same rhythm was published by Halliwell in his Nursery Rhymes, 5 1853, No. LXXII:

When I was a little girl, about seven years old, I hadn't got a petticoat, to cover me from the cold, So I went into Darlington, &c.

Related to it is a song in Chambers's Popular Rhymes of Scotland, pp. 27-28:

When I was a wee thing, 'Bout six or seven year auld, &c.

Cp. also Northall, English Folk-Rhymes, p. 366, and W. W. Newell, Games and Songs of American Children, p. 102.

#### LXXIX

#### THE DREG SONG

MS. I, 64a-65a; Songs 2 II, 163-65.

"Dreg songs" were the interminable delight of the harvest dinner-hour—especially among the Irishmen, who took a share in harvest operations before machinery took away the social jollity from the workers. I have heard an old man recite one of these long-blown medleys for three-quarters of an hour without a break. The more mixed the metaphor the more delight it gave. Any sing-song tune serves for the recital, if the cadences can be worked in. The "Dredging Song" of the fishermen is of a similar class, but it is called by a different name. I have heard two men in different fishing villages give practically the same song word for word. It is more of the nature of a sailor's "chantie."—(Hay.)

Of the present "strange jumble of nonsense" the only lines of any interest are lines 57 and 58, because they

are in some way or other connected with Elspeth Muckle-backit's rhyme:—

"The herring loves the merry moonlight,
The mackerel loves the wind;
But the oyster loves the dredging-sang,
For they come of a gentle kind."
—The Antiquary (Border Ed. p. 519).

Another *Dreg Song* parodied by Burns in his *Ken ye ought o' Captain Grose?* with a little more sense in it is in *Songs*<sup>2</sup> II, 99. It begins:

"Keep ye weel frae Sir John Malcolm: Igo and ago,
If he's a wise man, I mistak him: Iram coram dago,
Keep ye weel frae Sandie Don: Igo and ago,
He's ten times dafter than Sir John: Iram coram
dago" &c.

# LXXX

# THE NURSE'S SONG

MS. I, 65b; Songs <sup>2</sup> II, 176; Chambers's Popular Rhymes of Scotland, pp. 25, 26.

#### LXXXI

#### THE WREN

MS. I, 29a; Songs <sup>2</sup> II, 209-10; Johnson's Museum V, No. 483.

Buchan, as usual, has a verse in store to fill up the gap after v. ii, and besides adds a concluding verse. We give them from his MS. I, 166a-b; after v. ii:

"Then Robin stood an' view'd her, An' view'd her, an' view'd her, Then Robin stood an' view'd her, An' in her face he star'd O!

Syne he turn'd him round about, Round about, round about, Syne he turn'd him round about, Sicke ony little laird O!"

like

after verse iii:

"O wae be to your sodger,
Your sodger, your sodger!
O wae be to your sodger,
That I shou'd curse an' bann O!"
Robin's to the wood again,
Wood again, wood again,
Robin's to the wood again,
Sicke ony angry man O!"

scold

It is of course quite possible that the verses are of Buchan's own manufacture.

The tune Lennox love to Blanter occurs in Margaret Sinkler's Musick-Book, 1710, now in the possession of Mr. John Glen, Edinburgh, who says that it is a dance tune of the Strathspey kind and was included in Robert Bremner's Scots Reels, 1757, p. 17 (Glen, p. 209).

#### LXXXII

# ROBIN REDBREAST'S TESTAMENT

MS. I, 77b-78a; Songs<sup>2</sup> II, 166-67; Chambers, Popular Rhymes of Scotland, p. 38, with a chorus:

Teetle ell ell, teetle ell, &c.

In his Scottish Songs, p. 85, Chambers tells us, that in his childhood he has heard this song sung by old women and nurses. I do not believe that the origin of it can be connected with the collapse of the Tay-bridge near Perth in the first half of the seventeenth century.

Of the marriage between Robin Redbreast and Wren

popular tradition has little good to tell. For the folk-loristic material see C. Swainson, The Folk Lore and Provincial Names of British Birds, London 1886, pp. 13 f. and 35 ff.; W. Henderson, Notes on the Folk-Lore of the Northern Counties of England and the Borders, London 1879, pp. 123-25; R. Chambers, Popular Rhymes of Seotland, pp. 186-88; and G. F. Northall, English Folk-Rhymes, pp. 274-76.

#### LXXXIII

# THE HUNTING OF THE WREN

MS. I, 24b; Songs 2 II, 210-11.

On the once wide-spread custom of hunting the wren on St. Stephen's day (26th of December) see Swainson, l.c., and Northall, pp. 229-31. The veneration accorded to the wren in heathen times led to its persecution under the influence of Christian priests.

There is a similar song in Buchan's MS. I. 166b-167a:

# JOHNNY REDNOSE

I

Where are ye gain? quoth Hose to Mose, Where are ye gain? quoth Johnny Rednose, And where are ye gain? quoth brethren three, To shoot the wren, quo' Wise Willie. going

ΙI

Where will we saut her? quoth Hose to Mose, Where will we saut her? quoth Johnny Rednose, Where will we saut her? quoth brethren three. In quids an' tubs, quoth Wise Willie. salt

pickling skins

III

What will we do wi her? quoth Hose to Mose, &c., We'll make a feast o' her, quoth Wise Willic.

IV

Wha will we hae at it? quoth Hose to Mose, &c., We'll hae dukes an' lords, quoth Wise Willie.

# LXXXIV THE TOD

MS. I, 47b; Songs 2 II, 234-35.

#### LXXXV

# BARM OR CUSHEN DANCE

MS. I, 59a; Songs 2 II, 231.

A modification of these lines, adapted for the nursery, is given by Halliwell in his Nursery Rhymes,<sup>5</sup> No. CXLV:—

Trip upon trenchers, and dance upon dishes, My mother sent me for some barm, some barm, &c.

The second title, cushion dance, which is only in Herd's MS., suggests that the old words formed the text to such a dance. We are, however, not able to make out any details referring to the present case. On the cushion dance, which was a favourite from the sixteenth century onward, see Chappell I, 288, who reprints the very interesting directions for its execution from Playford's Dancing Master. dishes (I. 1) are high, ironheeled shoes used by country maidens about farm homesteads; trenchers are clogs or wooden boots (Hay).

#### LXXXVI

MS. I, 96a, II, 59b.

Three similar lines were taken down near Sheffield (Shropshire):—

Sandy he belongs to the mill, And the mill belongs to Sandy still And the mill belongs to Sandy. Northall considers them part of a game, and connects them with the Jolly Miller (English Folk Rhymes, p. 366).

Rakes of Mallow is an Irish tune; see A. Moffat, The Minstrelsy of Ireland, 1897, p. 21.

#### LXXXVII

MS. I, 96a, II, 60a.

For an English version see Halliwell's Nursery Rhymes, 5 1853, No. CLXIV.

# LXXXVIII

MS. I, 96a, II, 59b.

Northall, English Folk Rhymes, p. 288-89, gives versions of this rhyme from Yorkshire. Lincolnshire, and from Gammer Gurton's Garland. Cp. also Chambers, Popular Rhymes, p. 158, and Halliwell, Nursery Rhymes, 1853, No. CCLIV. According to Chambers the first two lines are to be sung or spoken in a loud, the remaining two in a low voice.

### LXXXIX

MS. I, 60b, II, 52a.

Chambers gives a version of this rhyme in his *Popular Rhymes of Scotland*, p. 383, with a variation in the last two lines, and calls it *A Jacobite Rhyme*. He adds the following note from *Tait's Magazine*:

"Sir Walter Scott, when the exciting news burst upon Europe that Bonaparte had miraculously escaped from Elba, and was marching on Paris in great force, began a letter to a friend with this snatch of song." James Napier gives a similar piece as "sung by children in the street" (Folk-Lore Record, IV, p. 176):—

Some say the deil's dead, and buried in Kirka'dy, Others say he'll rise again, and dance the Hieland laddy.

Similar versions have been taken down in Northamptonshire, Oxfordshire, and North Buckinghamshire (see Northall, English Folk Rhymes, p. 51). The rhyme sings to the tune of The Birks of Aberyeldie. There need not necessarily be a connection between it and Burns's The Deil's awa wi' th' Exciseman (C.E. III, 400).

# XC

# MS. I, 60b, II, 52a.

Care kill'd the cat, i.e. the proverbial cat with nine lives; cp. Shakespeare's Much Ado, V. 1, 133: "Though care kil'd a cat, thou hast mettle enough in thee to kill care" (N.E.D.); George Wither's Christmas, v. viii: "Hang sorrow, care will kill a cat, And therefore let's be merry!" Scott's Antiquary, ch. xiv. (Border Ed. p. 177): "But hang expenses,—care killed a cat; we'll eat the fish, cost what it will."

# XCI

# MS. I, 96a, II, 60a.

In his notes appended to C. K. Sharpe's *Ballad Book* (new edition by David Laing, 1880) Scott remarks on p. 155:

#### THE WHIPPERS OF COOMSLIE

Coomslie or Colmslie, a ruinous tower, stands at the head of a brook which falls into the Tweed near Melrose. It is in a singularly lonely situation, but forms a sort of triangle with other two old fortified houses called

Hillslap<sup>1</sup> and Langshaw, which seem to have crept together for mutual defence. They are all now ruinous, but the mill and the kiln are still in action.

"Coomslie stands on Coomslie hill,
The water it flows by <sup>2</sup> Coomslie mill:
The mill and the kiln gang bonnilie,
And it's up with the Whippers of Coomslie."

#### XCII

# MASS DAVID WILLIAMSON

MS. I, 29b; C.E. III, 430.

The end of this verse—Bannocks of bear-meal, Cakes o' croudie—together with the rhyme soudie, connect it with Song XI in Hogg's Jacobite Relics, vol. I, p. 20: Cakes of Croudie, attributed by Hogg to Lord Newbottle (ibid. p. 184). Cherrytree's Davie in v. ii of the Jacobite song is our Mass David, the hero of Dainty Davie (see No. XXXV). Part of our rhyme is quoted in the Heart of Midlothian (Border Ed.), p. 315:—

"Mass David Williamson, Chosen of twenty, Ran up the pu'pit stair, And saug Killiecrankie."

# XCIII

# DUNCAN GRAY

MS. I, 35 a-b, 11, 42b-43a.

A version of this song with some alterations, probably due to Burns, is in the Merry Muses (C.E. III, pp. 321-

<sup>&</sup>lt;sup>1</sup> Colmslie and Hillslap belonged to the family of Cairneross, ep. Mr. A. Lang's introduction to Scott's Monastery (The Border Edition, 1901), p. xi, and Scott's Introduction to the Monastery, ibid. p. xxiv f.

<sup>2</sup> round, Scott's Introduction.

22 and 452-54). Of Burns's two arrangements, the first, for Johnson's Museum (II, No. 160, C.E. III, 23), is still very much in the spirit of the old song, whilst the second, for Thomson's collection (vol. I, part II, 1798, C.E. III, 215), now commonly sung, has nothing left in it to offend the morals of the Edinburgh West-end salons.

The air does not appear before the third book of Oswald's Caledonian Pocket Companion, 1750, although Stenhouse, p. 148, records a tradition, that it "was composed by Duncan Gray, a carter or carman in Glasgow, about the beginning of last (viz. 18th) century, and that the tune was taken down from his whistling it two or three times to a musician in that city."

#### XCIV

# KIND ROBIN LOO'S ME

MS. I, 112a-b; Songs <sup>2</sup> I, 311–12.

In the MS. Herd notes under the title: Suppos'd the original words, which, of course, is a mistake. As it stands the song is very artificial and contains only a few lines of the old words, of which the following are in Stenhouse (p. 422):—

Hech hey! Robin, quo' she, Hech hey! Robin, quo' she, Hech hey! Robin, quo' she, Kind Robin loes me.

Robin, Robin, let me be, Until I win the nourrice fee; And I will spend it a' wi' thee, For kind Robin loes me.

&c. &c.

The tune in Johnson's Museum V, No. 478, was first printed in William M'Gibbon's Collection of Scots Tunes, &c., 1742. It is the modernised version of a Kind Robin in the Blaikie MS. (1692), reprinted by Glen, p. 208.

nurse's

#### XCV

#### BYDE YE YET

MS. I, 49b; Songs <sup>2</sup> II, 179; Johnson's Museum I, No. 97; Chambers's Songs prior to Burns, p. 419.

In his notes to the Museum Burns says: "There is a beautiful song to this tune, beginning:

'Alas, my son, you little know,'

which is the composition of a Miss Jenny Graham, of Dumfries" (Ch. W. IV, p. 386). On Janet Graham (1723–1805) see Stenhouse, pp. 101 and \* 141 ff. The only song which can be safely ascribed to her—the one mentioned by Burns—appeared very mutilated (without vv. ii and iii) in Herd's Songs, pp. 210–11, and more complete but still without the first half of the second verse in the second edition, II, pp. 120–21, as The Wayward Wife, the chorus of which is probably, but not certainly, more ancient than the rest of the song. It runs:

Sae bide you yet, and bide you yet, Ye little ken what's to betide you yet, The half of that will gane you yet, If a wayward wife obtain you yet.

serve

The two songs stand to each other as statement to refutation. In the first, a father, who apparently has had experiences, warns his son of sorrows springing from married life, smarting sorrows indeed, caused by rock and reel and spinning-wheel, which become dangerous missiles in the hands of a shrew. In the other song, the young man praises the blessings of family life, which cannot seriously be disturbed by occasional differences. I take Miss Graham's song to be the older of the two.

vv. i and ii recall the classical description of a rural home in Gray's Elegy, v. vi:—

For them no more the blazing hearth shall burn, Or busy housewife ply her evening care; No children run to lisp their sire's return, Or climb his knees the envied kiss to share.

# XCVI O WOW, MARGET

MS. I, 118b, II, 69a.

Of this spirited and clever production several versions have been published, all of them differing from Herd's, which is here printed for the first time. They occur in (1) C. K. Sharpe's Ballad Book, 1823, pp. 109-10, tune: How are ye, kimmer; (2) J. Maidment's North Countrie Garland, 1824, pp. 47-50, from R. Pitcairn's MS.—collection of ballads, &c. (3 vols. 1817-25) entitled Paul Jones. tune: We're a' noddin', identical with How are ye, kimmer, for which see Johnson's Musical Museum VI, No. 523; (3) P. Buchan's Gleanings of Scotch, English and Irish scarce old ballads, &c., 1825, pp. 147-49, as The Sheriffmuir Amazons -none of them as early as Herd's version, who stood in the full prime of his manhood when the events happened which gave rise to the song. Buchan remarks that, since his ballad was printed, he had "seen one similar to it called Paul Jones, but what claim it has to this title I know not, for it might, with equal propriety, be called the Apostle Paul, for it has no more connection with the one than the other" (l.c. p. 202). Pitcairn knew better, and I may be allowed to quote a few interesting sentences on the history of the song from He says that he wrote it down from the his MS. recitation of an old lady, and that it "was much sung in Edinburgh by the populace, on occasion of Paul Jones

making his appearance in the Firth of Forth; and also during the strenuous opposition in Scotland, and the consequent riots which took place, during the discussion of the Popish Bill. It was afterwards revived during the threatened invasion of Britain by Bonaparte, in ridicule of the attempt" (Maidment, l.c. 47). It may be mentioned *en passant*, that only in Sharpe's version the allusion to Sheriffmuir is omitted, and the powers threatening invasion are France and Ireland.

As to the history of John Paul alias Paul Jones (b. 1747, d. 1792) I must refer my readers to Mr. J. W. Ebsworth's remarks in *The Roxburghe Ballads*, vol. VIII, p. 330 ff., where several interesting slip-songs on this daring adventurer are reprinted from the Roxburghe and other collections; one of them, viz. The French Squadron, to the tune of Sheriffmuir, is very much in the strain of our song. Jones entered the Firth of Forth, after having plundered the coasts of Fife, in September 1779. His appearance naturally caused the greatest excitement:—

As soon as this rebel near our shore did come, From all parts of the town the inhabitants did run: They all stood amazed, his fire to see, But this never daunted our brave Militia. (The Roxburghe Ballads l.c. p. 334.)

#### XCVII

# ROBIN'S COURTSHIP

MS. I, 30 a-b; Songs <sup>2</sup> II, 218-19.

With the last verse but one on p. 219 of the Songs another poem—sit venia verbo—begins, which has nothing to do with Robin's Courtship, viz. If ever there was an ill wife i' the warld (No. X). R. Jamieson, who reprints both pieces in his Popular Ballads and Songs, vol. I, pp.

326-29, notes the incongruity. The confusion seems due to the carelessness of the printer. In MS. I at least the pieces are clearly separated by a vertical stroke; in MS. II they are wanting. Robin's Courtship is a scotified and deteriorated ballad, originally written in the dialect of Somerset: The Wooing of Robin and Joan, The West-Country Lovers (Roxb. Coll. II, 343, Pepys Coll. IV, 15; see J. W. Ebsworth, Roxburghe Ballads VII, 308-10). The piece appears not unfrequently in song-collections of the seventeenth century, e.g. Wit Restored, Wit and Drollery, also in Dryden's Miscellaneous Poems vol. III. Two additional verses tell of the awkward fellow's final success in his wooing, much to the satisfaction of the public, but little in the spirit of the poem.

Ebsworth (l.c. p. 311) enlarges with much unnecessary acrimony on the undoubtedly weak version in Herd's collection, which he erroneously quotes as Herd's and Mason's Scotch Songs: "it is of no authority whatever, simply an example of theft and conveyancing . . . a fresh instance of the truth that plagiarists are dunces" &c. &c., and, in the strongest terms, makes Herd and Paton personally responsible for this sin against the West-Country Lovers. Now Paton, as we know, had nothing whatever to do with the book, and there is no authority which justifies us in seeing the fabricator of

XCVIII -

JOHNY JOHNSTON

the Scottish piece in David Herd.

MS. I, 33 a-b; Songs 2 II, 216-17.

XCIX

THE DAINTY DOWNBY

MS. I, 23 a-b;  $Songs ^{2}$  II, 232–34. ef. Child V, p. 153.

 $\mathbb{C}$ 

# PATE'S AND MAGGIE'S COURTSHIP

A: MS. I, 79a-80b.

Published with arbitrary alterations by R. Jamieson in his *Popular Ballads and Songs*, vol. I, p. 309, as: "from Mr. Herd's MS. transmitted by Mr. W. Scott. This copy will be found much more perfect than that published in the Edinburgh Collection" (i.e. Herd's *Songs*<sup>2</sup>). The text appears here for the first time verbatim after the MS. I write the verses in eight instead of four lines.

B: MS. I, 116a-117b; Songs<sup>2</sup> II, 188-91; Johnson's Museum IV, No. 383.

This is apparently younger than A, and probably of English origin, as some misunderstandings of the original seem to indicate. The text in Chambers's Scottish Songs, p. 373, is made up from Jamieson and B, the "best" lines and verses of both versions having been selected.

CI

# THE BAGRIE O'T

MS. II, 85b.

The air with a similar text is in Johnson's Museum I, No. 33. Of this very popular song different versions exist (cf. Stenhouse, pp. 32-33; A. Whitelaw, The Book of Scottish Song, p. 518-19). The version Herd took from the Charmer (Songs<sup>2</sup> II, 19-20) corresponds best with the present piece, but I have never met with v. iv anywhere else.

#### CII

# THE DAY BEGINS TO PEEP

A: MS. I, 113a, II, 68a; C.E. III, 325 (vv. 1-4).

B: MS. I, 60b, II, 51b; C.E. III, 338; The Roxburghe Ballads, VIII, p. xxxii \* \* \*

The influence of the two pieces on Burns's How lang and dreary is the night (C.E. III, 27) and Ay Waukin O (C.E. III, 45) has been pointed out in C.E. l.c. In Johnson's Museum, the first of them is set to a Gaelic Air (II, No. 175), the second to a melody published by William Napier (1790) immediately before the third volume of the Museum appeared, where it is No. 213 (see Glen, p. 130).

#### CIII

# UP IN THE MORNING EARLY

MS. I, 63b; C.E. III, 317.

It is said in the C.E. that the chorus of this song was the source of Burns's *Up in the morning early* (C.E. III, 15–16); l. 3 of Burns's chorus, however, has no equivalent in Herd's set, whilst it is strongly reminiscent of the well-known

Cauld and raw the north did blaw Bleak in the morning early, &c.,

contained in different collections of broadsides.

The tune is in Johnson's Museum II, No. 140, with Burns's text. It is very old, was probably contained in the now lost Straloch MS., 1627, and occurs in all editions of Playford's Dancing Master from 1651 onward. (See Glen, pp. 28–30, and especially Dick, pp. 480–81.)

#### CIV

# THE WINTER IT IS PAST

MS. I, 43a-b.

Arranged by Burns for Johnson's Musical Museum, (vol. II, No. 200); see C.E. III, pp. 40-41 and 334. v. ii seems to be Burns's own. In our footnotes we give the more important variants from a copy in the Roxburghe Collection: The Love-Sick Maid (ed. Ebsworth, vol. VI, p. 240). Another version in The London Rake's Garland, 1765, bears the title: A new Song, made on a young Lady who fell in love with a Horse-Rider (ibid. p. 237). The arrangement of the stanzas in the Roxburghe Collection differs from Herd: R v. v=H v. ii, R v. viii=H v. v, R v. viii=H v. vii. R v. iii is not in H.

#### CV

# LOVE IS THE CAUSE OF MY MOURNING

MS. I, 19a, II, 55a; Songs 2 II, 5.

A pendant to By a murmuring stream a fair shepherdess lay, contained in Ramsay's Tea-Table Miscellany, vol. I, signed X, in Johnson's Museum II, No. 109, and in Songs<sup>2</sup> I, 257; cp. Stenhouse, p. 111. For the original broadside, from which the version preserved by Herd is but a somewhat altered abridgment fabricated in Scotland, see The Roxburghe Ballads, vol. VI, p. 233 f.: The Forlorn Lover (date 1685-88). Herd's v. i corresponds to the three introductory verses, v. ii to v. iv, v. iii to v. vii, v. iv to v. ix, v. v to v. xi of the English original.

The tune is included in a manuscript flute-book, dated 1694 (Glen, p. 93).

#### CVI

# AS I CAME IN BY EDINBURGH TOWN

MS. I, 36a, II, 41b; Dr. Ritter, Englische Studien XXXII, 164-65.

W. Chappell has published an English version of this broadside in the Roxburghe Ballads III, 408: The Seoteh Wooing of Willy and Nanny, together with a late and worthless Answer to Nanny O (ibid. p. 411). Another copy of it is in the Pepys collection, IV, 36. Chappell's claims for the tune as English have been successfully refuted by Glen (p. 44). The melody is contained in Thomson's Orpheus Caledonius, 1725. The present version seems to show that the words too belonged to Scotland rather than to England. It is interesting as a source of Burns's My Nanie O, C.E. I, 249-51.

#### CVII

#### HALLOW FAIR

MS. I, 62a-63a;  $Songs^2$  II, 169-71; Johnson's Museum V, No. 451; The Works of Robert Fergusson, ed. A. B. Grosart, 1851, pp. 92-95.

Stenhouse notes (p. 399): "This humorous song was written, and communicated by Robert Fergusson to David Herd, who published it after the poet's decease, in the second volume of his Collection, in 1776." Stenhouse does not give the source from which he draws the first part of his communication. There is however no reason for doubting his statement. The tune is Walley Honey in Oswald's Caledonian Pocket Companion, book VII (Glen, p. 200).

#### CVIII

#### TWEEDSIDE

MS. I, 69a; Songs \* I, 311.

The tune in Johnson's Museum I, No. 36, is there connected with R. Crawford's well-known words What flowers does Flora disclose. The authorship of the older verses is generally ascribed to John, Lord Yester (1645–1713), second Marquis of Tweeddale. Cp. R. Chambers, Scottish Songs, p. 311, and Stenhouse, p. \*112. The tune occurs in the Blakie MS. 1692, as Doune Tweedside, and also in Dr. John Leyden's Lyra Viol MS. of about the same time (Glen, p. 69).

#### CIX

# SONG WROTE BY MR. JAMES KERR OF KILDRUMMY

MS. I, 109a, II, 62b; A. B. Grosart's Robert Fergusson (Famous Scots Series), p. 25.

To Mr. Grosart's sagacity we owe the identification of this high-principled young man, who flourished at the beginning of the eighteenth century. His sister Sophia married John Forbes, Gentleman, of Templeton Kildrummy in Aberdeenshire, and their daughter Elizabeth was Fergusson's mother (Grosart, pp. 23–24). It is very probable that Fergusson himself communicated this occasional poem to Herd.

#### CX

#### PITCAITHLY GREEN

MS. I, 67b-68a.

In P. Buchan's MS. I, fol. 93b-94a, occurs a version of

the same fabrication somewhat different in expressions and order of verses, but without any explanatory comments. In Herd's MS, there is the following remark under the title of the poem:

"This song was made by the auld Earl of Kinnoul (grandfather of the present Earl) upon Jeanie Oliphant, a daughter of the Laird of Pitcaithly and Kilcow, afterwards married to Mr. Bruce, a minister in Fife—short time after the mineral of Pitcaithly was discovered."

We have thus to consider the sixth Earl of Kinnoul as the author of the poem (born about 1660, Earl 1706, died 1719). It is not quite clear what date Herd was thinking of for the discovery of the mineral springs of Pitcaithly. To the country people their therapeutic power was known from time immemorial, and even miraculous cures were expected from the use of them. Their scientific discovery took place in the year 1772. The sources lie in the parish of Dunbarny, Perthshire, one mile south-west of the old Earn-bridge (cf. The New Statistical Account of Scotland, X, pp. 792-97, and the Encyclopaedia Perthensis s.n. Pitkeathly).

#### CXI

#### THE TURNIMSPIKE

MS. I, 115a-b; Songs II, 186-88; Johnson's Museum I, No. 24 (tune: Clout the Caldron). See G. MacGregor, The collected Writings of Dougal Graham, &c., Glasgow 1883, I, p. 268.

The author of this capital outburst of Highland indignation over the newfangledness of the times in general and the customs duties and turnpikes in particular, is Dougal Graham, balladmonger and bellman in Glasgow (born about 1724, died 1779). His fame spread farther than the scenes of his exploits. Scott, planning a reprint of his *Impartial History of the Rise*,

Progress, and Extinction of the late Rebellion for the Maitland Club, said in a letter that Turnimspike alone would secure for its author his share of immortality; a somewhat exaggerated valuation, no doubt (cf. MacGregor, I, 63).

The Turnimspike was first published in Herd's second edition, not in the first as Stenhouse (p. 22) and, after him, MacGregor state. MacGregor's supposition that the poem might have been inspired by the first turnpikeact for Scotland, F. Geo. III, ch. 42 (1766-67), seems very plausible. MacGregor (I, 271) also ascribes to Graham another poem in Herd's first edition: Ha'd awa frae me, Donald (Songs 1 339-41, Songs 2 II, 160-63).

#### CXII

# TIMBER STAIRS

MS. I, 105b-106a, II, 61a-b.

Song III in Nicol's Collection of Scots Songs, being new words adapted to old Tunes (Nicol's Poems, 1766, p. 23). Herd's MSS. contain the poem in four-lined verses with unessential orthographical differences. It is reprinted from Herd's MS. in The Roxburghe Ballads, vol. VIII, p. lxxxvii \* \* \*.

#### CXIII

SONG MADE ON THE SIGN OF MR. THOS. TOD MS. I, 96b, 11, 60a.

#### CXIV

# THE MILLER OF DEE

MS. I, 107 a-b; Songs 2 II, 185-86.

In Chambers's Scottish Songs, p. 449, a version without

v. ii is given as From an old MS. copy. Chappell in his Popular Music of the Olden Time, 1859, vol. II, p. 667, has similar stanzas found on the fly-leaf of a volume of Dryden's Miscellany (1716) and sent to the editor of The Illustrated London News. v. i was sung in Isaac Bickerstaffe's Love in a Village, 1762, which shows at least that the song was popular at that time. The tune, originally known as The Budgeon it is a delicate Trade, and the words as given by Herd, were favourites in the latter half of the eighteenth century. See e.g. The Convivial Songster, London, 1783, p. 334, and Calliope: or, The Musical Miscellany, London, 1788, pp. 245-46.

#### CXV

#### AS I WALK'T BY MYSELF

MS. I, 96a, II, 59b; Songs 2 II, 229.

A version of this song is given by Halliwell in his Nursery Rhymes,<sup>5</sup> No. XXV, where it is said to have been composed on King William the Third. A Scottish tune As I walk'd by myself is in the McFarlan MS., 1740, No. 31. (For a description of this MS. see Glen, p. 13.)

# CXVI

# MERRY SHERWOOD

MS. I, 69b.

Note in the margin to v. i: "English." A more complete version of the poem with another and better order of the verses is in *The Blackbird*, &c., 3rd edition, Edinburgh, 1771, p. 108. Possibly Herd wrote down the poem from memory. H. v. i=Bl. v. i; H. v. ii=Bl. v. v; H. v. iii=Bl. v. iv; H. v. iv=Bl. v. ii; Bl. v. iii, which has no equivalent in Herd's version, runs thus:—

Our hearts they are stout, and our bows they are good, And well their masters, masters know.

They're cull'd in the forest of Merry Sherwood,
And ne'er—will spare one foe.

For verbal differences see the footnotes.

#### CXVII

# WHAT'S THE SPRING BREATHING JESSMIN AND ROSE

MS. I, 128a, II, 72a; Hogg's Jacobite Relics I, Song LXXV. Sung to the air of Tweedside.

#### CXVIII

# KING JAMES THE 7ths LAMENTATION

MS. I, 118a, II, 71a.

The stanzas refer to the marriage of James II, then Duke of York, with the Princess Mary of Modena, 1673, a union which made him an object of much resentment. I have not been able to find the tune of the song.

#### CXIX

# MS. II, 71b.

This is the second part of v. i of a Jacobite song My Laddie which Hogg copied from Sir Walter Scott's original Jacobite papers and collated with a copy in the Dalguise collection. He says that he likewise got several copies of it from other quarters. (Jacobite Relics, I, No. LXIX, and Note, p. 289.)

CXX CXXI

# TWO SONGS TO IRISH AIRS PEGGY

MS. I, 54a, II, 46a.

Note before v. i: The two following songs were got from an Irish harper; the airs are very fine and much after the manner of  $^{\rm e}_{\rm V}$  Scots.

LOVE'S SORROWS MS. I, 54a, II, 46b.

CXXII

# ROBIN ADAIR

MS. I, 67a, II, 58b.

Marginal note by Herd: "this is an Irish Song and I believe is printed in some collection." Its being noted down from memory accounts for the deficiency of Herd's text. Herd had seen it in The Lark: a select Collection of the most celebrated and newest Songs, Scots and English, Edinburgh, 1765, p. 268:—

i

You're welcome to Paxton, Robin Adair, You're welcome to Paxton, Robin Adair, How does Luke Gardner do, ay, and John Macharil too?

O! why did they not come with you, Robin Adair?

ii

I will drink wine with you, Robin Adair,
I will drink wine with you, Robin Adair,
I will drink wine with you, good rack and brandy too,
soul By my shoull I'll be drunk with you, Robin Adair.

iii

Come, let us drink about, Robin Adair, Come, let us drink about, Robin Adair, Come, let us drink about, and drink an hogshead out, O then we'll be drunk, no doubt, Robin Adair.

A slightly different version with an additional verse after v. i, and the line Why did they not come with you, Robin Adair? as refrain to all the vv. occurs in The Suren or Musical Banquet . . . a new Selection of modern Songs sung at the various Places of Amusement in Great Britain and Ireland.2 Edinburgh, 1792, p. 41. The Lark-text was the model for Burns's On General Dumourier's Desertion (C.E. II, pp. 228-29; cf. Ch. W. III, pp. 411-12). An "illustrative notice" by James Dobie of Crumnock in his edition of Cunninghame, topographized by Timothy Pont, A.M. 1604-1608, Glasgow, 1876, may be quoted here. He says that the male heir of a John Craufurd of Birkhead (married 1698) settled at Bally-savage, in Irelandwas a jolly toper, and, with others, became the subject of the celebrated bacchanalian song Will ye drink wine with me, Robin Adair? (p. 210).

The ancient air, Aileen Aroon, is easily accessible in A. Moffat's Minstrelsy of Ireland, pp. 50-51, where it is connected with Moore's Erin! the tear and the smile in thine eyes.



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